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SATURDAY, JUNE 23, 1894.

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LITERATURE

The British Mission to Uganda in 1893. By the late Sir Gerald Portal, K.C.M.G., C.B. Edited with a Memoir by Rennell Rodd, C.M.G. With the Diary of the late Capt. Raymond Portal and an Introduction by Lord Cromer, G.C.M.G. (Arnold.)

THE diaries of Sir Gerald Portal will be widely read, but do not add much to our knowledge of Uganda, although the photographs by Col. Rhodes, from which the book is illustrated, are singularly interesting. It was right that this work should be published, if only as a memorial of the brilliant young diplomatist who was the author of the greater part of it. Gerald Portal was an excellent specimen of an Etonian: a popular athlete, rider, and shot, who played for the school eleven, although not in the years "1886 and 1887," as stated in the memoir. In those years he was at work in a very different field. Those who dislike examinations will make use of the fact that he failed to obtain his entrance at Oxford from being unable to pass the matriculation examination of a college; but they must also bear in mind the fact that he was able shortly afterwards to successfully compete by examination for the diplomatic service. Possibly the requirement of income from the candidates in the latter case restricts the competition. Gerald Portal was certainly an honour to the diplomatic service, which has in it too few men of equal distinction, and could ill afford the loss which it sustained by his early death.

In the introduction his friend Lord Cromer, under whom he had long served at Cairo, says:—

"The deadly African climate proved fatal to his gallant brother, who accompanied him, and ultimately to himself, for I conceive that his constitution was undermined by fever and by the fatigues which he underwent in his Uganda journey."

Portal speaks of himself as having been, in common with the other Europeans who accompanied him to Uganda, "pulled down by fever," and the photograph of him as he appeared at Kikuyu shows him worn almost to the bone.

The greater part of the volume is concerned with the march up, as when Portal was writing his report for the Government he was too busy to write much privately on his impressions, and his diary of the time is given in small type. The road up comes out badly in this book. He repeatedly speaks of the greater part of the districts through which the road passes being "absolutely foodless"; and there is one entirely waterless and desert tract, thirty-seven miles wide, which acts as a deterrent upon travel to the caravans, necessarily heavily loaded, and which sometimes becomes forty-eight miles by the drying of a single pool—forty-eight miles to be traversed at a single march. The result is that the road to Uganda through the German sphere of influence is preferred by all.

The British East Africa Company appear from Sir Gerald Portal's book to have opened a 24-inch tramway from the coast "with great ceremony under the name of the 'Central African Railway'"; but it is complete for seven miles only, although since its hasty abandonment "rails, bolts, sleepers, screws and nuts, sufficient for some seventy or eighty miles of line, lie in stacks and heaps near the beach of the harbour." Sir Gerald Portal writes: "Not a living soul, until ourselves, had ever made use of the line for any practical purpose, and the whole work remains as a monument to good intentions overpowered by force of circumstances."

The country about Kikuyu is evidently such as may one day be utilized for European settlement, although it is probable that healthy white children cannot be reared there, in spite of the elevation, as it is under the equator. For the present, however, the natives have been so badly treated as to have been driven into an attitude of fierce hostility, which only increases the natural difficulties of the road. Sir Gerald Portal frequently points out how great has been the hypocrisy of the European powers in reference to their dealings with the natives of Africa. For example, the traders have flooded Africa with a cheap pernicious spirit under the name of "Eau de Cologne," which is not entered in the trade reports as spirits, but in many cases as "perfume." He tells us of being assured "by an African traveller of great renown that the only way in which to deal with the Kikuyu people, whether singly or in masses, was 'to shoot at sight.'" Sir Gerald Portal himself writes:—

"It is to be greatly feared that the breech-loader and the repeating rifles of the European officer and his half-disciplined troops are still emptied far too often in the cause of civilisation, and that the fire in which the African now finds himself is not much more comfortable than his former passive position in the frying-pan."

Although he does not entirely credit the stories told him by the natives, he says:—

"We were the recipients of a string of bitter complaints against caravans which had previously passed along this road, and long stories were told us of burnt villages, looted cattle, and of volleys poured into flying crowds."

When once matters have come into this condition it is, as Queensland colonists well know, not easy to set them right. Raids take place until the Europeans, who are supposed to be in occupation of the country, turn upon the natives and attack them. For

example, Sir Gerald Portal says that in Kavirondo

"a certain local chief, who had acquired rather more power than his neighbours, had been in the habit of raiding all over this country, till it was more than half ruined, and that then a 'punitive' expedition of the Imperial British East Africa Company, directed against this chief, had overrun the district, and completed its desolation."

In the mean time not only spirits, but gunpowder, are plentifully introduced:—

"All, I noticed, had well-filled cartridge-belts round their waists. In my innocence, as I thought of all the thunders of the General Act of the Brussels Conference, and all the ordinances, enactments, and regulations which had been published thereafter by different Powers having possessions on the African coast, I wondered how, in the very centre of Africa, these people were enabled to keep their belts so well replenished with cartridges of different and of the most modern patterns. I had not been a month in the country before I had learnt that, for those who had the wherewithal to trade, guns, powder, lead, and all the instruments of destruction thereunto appertaining, could be as easily purchased in Uganda as in Pall Mall."

Sir Gerald Portal formed the same unpleasant impression of the representatives of both sides of the religious world in Uganda as that which we noticed as being Capt. Lugard's when we reviewed his work. When the bishops met in his presence Portal described the atmosphere as "electric," and wrote in a letter to his mother:—

"All's well that ends well, but I don't wish ever again to have a three and a half hours' skirmish with two angry bishops—one not understanding English, and the other knowing no French. The whole history of Uganda for the last ten years is more worthy the Middle Ages, or the days of the Edict of Nantes, than the end of the nineteenth century; but I don't think either side is more to blame than the other."

The policy which at one time prevailed of mapping out mission countries between the contending European parties was, perhaps, a wise one, and certainly the results which have followed their coming into collision in Uganda have been most discreditable to all concerned.

Social Evolution. By Benjamin Kidd. (Macmillan & Co.)

MR. KIDD, we should imagine, is a self-taught man. His learning is superficial and his quotations mostly from magazines. With additional quotations his readers could very well dispense; it is a more considerable fault that in a spirit of light-hearted dogmatism our author puts aside whole schools of philosophers without any serious attempt to expound or estimate their position, and settles the worth and function of our reason with a carelessness to justify himself which smacks rather of the provincial pulpit than of the teacher's chair. And yet we cannot help being both entertained and instructed by him. He has the virtues (and they are not few) of his deficiencies. One-sided and uncritical as he is apt to be, he has thought seriously, boldly, and consecutively. His grasp of the principle of biological evolution is firm and sure; his confidence in applying it to unlock the puzzles of history and the mysteries of the future is fascinating. He has the independent attitude of a man conscious that thought and study have given

him the right to speak as a teacher—at least, amongst those who share his fundamental doctrine: the authority neither of a Huxley nor a Spencer can overawe him. That his views are less absolutely novel than the absence of references would lead one to suppose he would probably be himself ready to admit. But even what is old has here, we allow, a new setting, and the book contains ingenious speculations which we believe to be genuinely original.

Gibbon tells us in a well-known sentence that the numerous religions that could boast followers in the Roman empire were regarded by the multitude as equally true, by the philosopher as equally false, by the magistrate as equally useful. Gallio, according to this description of his class, would have thought Mr. Kidd a most sensible person, though prone to make needlessly lengthy appeals to history and to wrap plain truths in obscure language. Gallio, as a rule, has been denounced by ardent but narrow believers; but the religious bodies are, as Mr. Kidd observes, showing a tendency to close up into a single phalanx, and they will possibly be glad to accept him as their champion. He will readily accept the function, if offered on his own terms. He must not be asked to prove the truth of any religion or of the common basis—for he admits such a common basis—of all religions. He apparently does not regard any of them or their common element as susceptible of proof; or rather he allows, if we understand him rightly, that an investigation of their history and written credentials suggests, though it cannot prove, that they are false. But, true or false, history, he thinks, shows that belief in them is necessary to social progress. They are to him the one possible source of all unselfish, disinterested, altruistic energy—as was, indeed, previously sought to be demonstrated, at least for primitive societies, in that famous book, the 'Cité Antique' of M. Fustel de Coulanges. To Mr. Kidd the view seems proved for all ages by the general existence of religions in the sense of codes with supernatural sanctions, and by the perpetual and seemingly inevitable resurgence of religion in the race when it had come to seem wholly discredited. That civilization cannot stand for one generation, much less be propagated into another, without much self-denial is obvious; nor is it less obvious that religious belief has been a very potent force in originating such self-denial. What will appear to many more disputable is that religious belief is needed to combat not merely man's animal impulses, but even his much-vaunted reason. Mr. Kidd is strongly of opinion, though he offers marvellously little proof, that reason is essentially individualistic and disintegrating. A rationalistic age is to him necessarily an anti-social age, and on the way to become, even if at first it is not, an immoral age—an age therefore of social decadence, weakness, and degeneration. He therefore broadly pronounces rational religion or rational morality a contradiction in terms. All systems of moral philosophy are thus involved in one indiscriminating condemnation. We think that even those in substantial agreement with him may here demur to his narrowness. It is surely not incorrect to consider our reason precisely

as our power to view things from a universal, not an individual standpoint. Science does this with regard to nature. Is not a being who is capable of science capable also of regarding human happiness in a similarly impersonal way? Mr. Kidd may, perhaps, say he is capable of so regarding it, but not capable of so caring for it. But, if this last statement is broadly true (and we are not at present concerned to deny it), would it not be better expressed by denying that reason is effective when opposed to desire than by identifying reason with desire and denouncing it as wholly selfish? And perhaps, after all, in a few men and in a certain measure, there is a passion for reason; such men, if we offered them Prof. Sidgwick's famous alternatives "absurdity or unhappiness," would choose the latter. Let us, however, neglect this small minority and allow that the selfish instinct is not likely to be conquered except by altruistic instinct or sentiment; still it is certainly not clear that selfish instinct better deserves to be dignified with the name of reason than its opposite. A moral philosopher does not seem to us to be aiming at an end necessarily futile when he seeks to prove that the moral code is the realization of reason; of course he must not be understood to say that conscious reason discovered it, much less that it brought it into operation and gave it binding force over men. Very likely this was done, and could only be done, by religion, though we must own that even this point is far from clear to us. What, we are inclined to ask, produced religion? Not surely in all cases, if in any, direct revelation from heaven. Then how comes human nature so thoroughly and submissively to accept it? Mr. Kidd is indignant with some writers of his own school for "the triviality and comparative insignificance of the explanations offered to account for the development of such an imposing class of social phenomena" as religions. His indignation is, on his own principles, misdirected. The origin of religion, we should have thought, ought to be indifferent to him, just as much as that of any other of those "accidental variations" which, according to the Darwinian theory, have made such a profound difference in the history of the animal world. Not the origin of religions, but their social value, is the only thing in them which we should expect Mr. Kidd to care for. If this latter is under-estimated, as it no doubt ludicrously is when Mr. Grant Allen applies the absurd and offensive phrase "a grotesque fungoid growth" to "a characteristic feature in the higher religions," Mr. Kidd may naturally feel it his duty to protest. But how this "feature" came to be conceived and attached to religion seems to us to be no concern of his. If it can be proved *a priori*, as he thinks, that religious beliefs cannot possibly have their root in reason, then it would seem that their origin, if discoverable, must necessarily seem to us, as reasonable beings, fantastic and absurd.

Now this opposition of religion to reason fills a very large space in Mr. Kidd's book. It comes in both early and late; or, rather, even in the beginning it is less emphatically dwelt on than near the end of his volume, where, his exposition of the past and his

prophecy of the future having been completed, he adds a special chapter (ch. ix.) to show that "human progress is not primarily intellectual." Have we not reason, he asks, to conclude that the ancient Greeks stood intellectually far higher than ourselves, as much higher—so Mr. Galton thinks—as we are higher than the African negro? He points out, with justice, that because we do not fall into Greek errors, because we can perform mental operations to which they were unequal, that by no means proves us to possess a keener natural faculty; we have a store of knowledge and intellectual machinery by which our minds may work both more surely and more quickly than theirs. We do not deny this; but we cannot allow that intellectual progress can only be viewed as heightening of natural faculty. Deeper insight may belong to the less talented race if it has accumulated better weapons with which to storm the strongholds of nature, if it works more continuously, the members of each generation co-operating with one another and continuing the work of past generations in a way unknown to the talented Greeks, each with a novel and comprehensive theory of his own, and with a range of experience of nature, the individual, and society infinitely more limited than ours. Mr. Kidd should therefore have proved, not that our intellectual leaders have less natural acuteness than eminent Greeks, or our average men less natural intelligence in following them, but that the insight of our leaders and our generation at large is less profound than that of the Greeks. But this he has not attempted to demonstrate. He asserts, and probably correctly, that our clearest innate advantage over the Greeks is in our social and moral qualities. The average Englishman is, it may be, to use Mr. Leslie Stephen's phrase, better "social tissue" than the ancient Greek. But moral superiority may also have intellectual results. The race that is better organized for one form of force is, unless it deliberately narrows itself, better organized for all. Mr. Kidd grants the superiority of modern civilization in the quality of perseverance. Is it not likely that those who can persevere and can co-operate will be in the end wiser than a nation of acute and unconnected speculators, brilliant in guessing, but tardy at verification and correction from experience? On these then and similar grounds we are unable to accept Mr. Kidd's absolute disjunction of reason from religion and social progress. Man is indeed divided against himself, but the combatants are not those pictured by Mr. Kidd in a truly impressive passage, a favourable yet fair specimen of his style:—

"The one fact which stands out clear above it all is that the forces against which man is engaged throughout the whole course of the resulting struggle are none other than those enlisted against him by his reason. As in Calderon's tragic story the unknown figure which throughout life is everywhere in conflict with the individual whom it haunts lifts the mask at last to disclose to the opponent his own features, so here underneath these religious phenomena we see man throughout his career engaged in a remorseless and relentless struggle in which the opponent proves to be none other than his own reason. Throughout all the centuries in which history has him in view we witness him driven

by a profound instinct which finds its expression in his religions unmistakably recognizing a hostile force of some kind in his own reason."

There is, in fact, according to Mr. Kidd, "an old battle," not between philosophy and poetry as in Plato, but between religion and reason; and by an inevitable necessity religion can see in reason nothing but sin and presumption to be suppressed by scaffolds and autos da fe, while reason has seen in religion nothing but fantastic illusion and ignorant oppression. Such a picture may be plausibly confirmed by many a passage of history: yet perhaps, after all, reason only comes to be viewed as the enemy of religion because it seeks to reform it and raise it to higher levels, to detach from it irrelevant superstitions. Nor is it in every age that the two have been in opposition, but only in those when religion has become degraded, and reason has rightly become critical and censorious towards it.

With the above reservations we entirely admit Mr. Kidd's thesis of the immense importance of religion to human progress, and we deprecate with him the shallowness, unworthy of men of science, specially unworthy of evolutionists, with which so many have derided the mere superstitions of religions or sought to pull down the whole structure as unprovable by any finite tests. But views like these are by no means his peculiar discovery. A more original point is the contrast he draws between the history of Christianity before and since the Renaissance and the Reformation. In the fourteen or fifteen centuries prior to those epochs he holds the work of Christianity was to form a new type of human character, or, rather, to re-form at a higher level an old but decayed type. The altruism—narrow, but strong and genuine within its limits—of the ancient world had gone hopelessly to ruin under the assaults of reason, so Mr. Kidd thinks. Earliest in the Greek world, later in the Roman, men had ceased to throw themselves with energy into the work of the world; they avoided responsibilities and uncertainties, they took thought for their own interests alone, they checked the reproductive instinct. Split into spiritless and selfish units, the imposing Roman empire had become so weak as to be an open prey to every invader. Christianity re-created manliness, disregard of self, regard for others. When the new type of character was fully formed—when it had abolished, at least in great part, slavery and serfdom, and carried deep into human consciousness the conviction that all men are equal before God—it flung itself with fresh vigour into practical life. It has protested against suffering, against the domination of class over class, against the privileges first of nobility, then of wealth, against the enslavement of the African, against the degradation of the proletariat. And here Mr. Kidd finds the next development of humanity, the work of the twentieth century. The Socialists, he contends, though utterly wrong in their practical programme, have truly seen that hereditary feudal privilege has decayed only to be supplanted by another system of privilege, hardly less exclusive and odious, and far more degrading—that of wealth. It is true that wealth seems open for every one to acquire; but it is not really open.

"To him that hath shall be given." Wealth is the first instrument for procuring further wealth; poverty closes the avenues by which mental powers can be trained or exercised. We have not really given equal opportunities to all. We must not merely give to all rudimentary education, but to those who are fitted for it such higher education as their faculties are able to appropriate and use. We must stop by graduated income tax and death duties the huge accumulation of wealth in individual hands which gives its possessors the power to crush competition. We must tie their hands, if possible, that they may not further enrich themselves by the speculative tricks of the corn and cotton exchanges (of late so bitterly complained of here and in America), to the disorganization of legitimate trade, which should, if possible, bring supply at the lowest possible rates where there is genuine demand. Everywhere men have been made politically free; they must now be made socially free, that each may turn his hand towards what he is fittest for, and not be oppressed by the sense that he is always working for others, not for himself. And as the demand for political freedom won its battle by the prevalence of the altruistic instinct, which the Christian spirit has enormously strengthened, so effectiveness and ultimate victory are certain through great and, perhaps, revolutionary changes for the new demand. And thus the religious spirit will be, as it has always been, the greatest promoter of social progress; for the most efficient society is that in which liberty of individual enterprise is most complete, since competition and rivalry are the source of progress in the human as in the animal species.

We have done our best to represent the main positive thought of Mr. Kidd. Whether it will ultimately be found acceptable we cannot presume to judge. Suggestive as it is (and in some respects we have from want of space done less than justice to it), we cannot at present feel sure that it is self-consistent. It must be clearly understood that Mr. Kidd writes neither as a Socialist nor as a Christian, but as an evolutionist. What, he asks, is the tendency, what the forces, of evolution? What tends to promote continued and more vigorous existence? What tends to weaken, degrade, and dissolve it? He does not agree with Mr. Spencer that we are slowly tending to a harmony of the selfish and social instinct by the formation of a character in which, to use Bentham's phrase, "selfishness takes the form of benevolence." This result, he thinks, can only appear possible to those who hold that heresy "the inheritance of acquired characters"; but we must confess that for our part we have found here no proof of this. On the other hand, Mr. Kidd is at variance with the Socialist ideal, which, with its extinction of rivalry, seems to him to lead, by biological laws of universal validity, to a degeneration in the type of human existence; and which he identifies, as others have done, with individualism, a low rational calculation of the least arduous way in which each man's sensuous wants may be satisfied. Not to extinguish competition, but to extend its range, while equalizing its conditions, is his ideal. It will not to most of us seem the consumma-

tion of bliss. But this is a consideration of that mean and selfish reason which, our author tells us, is ever driving the race to commit suicide. Our last word should be—work, and the opportunity of work, for all.

The Autobiography of Theobald Wolfe Tone, 1763-1798. Edited with an Introduction by R. Barry O'Brien. 2 vols. (Fisher Unwin.)

THIS work appears at an appropriate time. It cannot be said, however, to appear in an appropriate form. Who, out of Brobdingnag, can comfortably read a volume weighing several pounds? The two exceed half a stone.

Mr. Barry O'Brien, who has edited it and written an introduction, may be as good a patriot as Wolfe Tone, but he is sadly deficient in critical taste and judgement. He has furnished a condensed summary of Wolfe Tone's life; he has omitted his political writings and an instructive preface to the American edition, and yet he has reprinted many pages which are utterly worthless. The contents of chapters iv. and v. might have been summarized in a few sentences. Indeed, the work does not interest the reader or possess much value for the historian till after Wolfe Tone has reached America and has passed from America to France. When he was in France his wife and children were in America, and his diary was kept for the information of his wife, to whom he was devotedly attached. He was a doting husband and a fond father, and, if uxoriousness could excuse his faults, he could plead it with as great effect as Charles I.

He hoped that the desire of his heart might be achieved with the aid of French arms. As he states at the beginning of the third chapter of the first volume,

"to subvert the tyranny of our execrable Government, to break the connexion with England, the never-failing source of all our political evils, and to assert the independence of my country—these were my objects. To unite the whole people of Ireland, to abolish the memory of all past dissensions, and to substitute the common name of Irishman in place of the denominations of Protestant, Catholic, and Dissenter—these were my means."

The Society of United Irishmen had been formed, yet the something more which was requisite to achieve the object of his dreams could only, as he thought, be supplied by France, and his utmost efforts were directed towards obtaining from France the aid which he considered indispensable. The Duke of Wellington was right in styling Wolfe Tone "a most extraordinary man." He arrived in France with a hundred guineas in his pocket; he could not speak the language of the country; he carried letters of introduction which did not avail much; and yet by sheer force of audacity and perseverance he persuaded the rulers of France to fit out an expedition for severing Ireland from the United Kingdom, consisting of forty-three sail and an army of fifteen thousand men. Its failure was wormwood to Wolfe Tone, yet he did not despair, and never relaxed his efforts till a second expedition was dispatched, which failed also, and led to the forfeiture of his life.

It is worthy of note how much he owed to the protection of the United States. He

journeyed to Paris with a false passport under the name of James Smith. Mr. James Monroe, the American Minister at Paris, afforded him all the help in his power; and when Tone had to give Carnot a reference as to character, he mentioned Mr. Monroe as a gentleman who would vouch for him. If Tone's object had been attained, the representative of the United States might have taken a part of the credit or been liable to the burden of shame for aiding in the attack upon a friendly power. But these things are matters of indifference now.

It is as a man of letters that we prefer to contemplate Wolfe Tone, and all that proceeded from his pen displays a power which, if properly directed, would have made his name worthy of lasting honour. He possessed a fair knowledge of the classics, and the best works in English literature were engraven on his memory. He intersperses his autobiography with quotations which are at once apt and spontaneous. They flowed from his pen and they were not meant for display. Moreover, he writes with precision and point the tongue of the country which he desired to annihilate. Some of his remarks are as acute as they are well put. Let the following suffice for one example; it was written in Paris in 1796:—

"Went to see 'Othello'; not translated, but only taken from the English. Poor Shakespeare! I felt for him. The French tragedy is a pitiful performance, filled with false sentiment; the Moor whines most abominably, and Iago is a person of a very pretty morality; the author apologises for softening the villainy of the latter character, as well as for saving Desdemona, and substituting a happy termination in place of the sublime and terrible conclusion of the English tragedy, by saying that the humanity of the French nation, and their morality would be shocked by such exhibitions: '*Marry come up, indeed! People's ears are sometimes the nicest part about them.*' I admire a nation that will guillotine sixty people a day for months, men, women, and children, and cannot bear the catastrophe of a dramatic exhibition! Yet, certainly the author knows best, and I have had occasion repeatedly to observe, that the French are more struck with any little incident of tenderness on the stage, a thousand times, than the English, which is strange. In short, the French are a humane people when they are not mad, and I like them with all their faults, and the guillotine at the head of them, better, a thousand times, than the English. And I like the Irish better than either, and as no one can doubt my impartiality, I expect my opinion will be received with proper respect and deference by all whom it may concern."

No reader will require to have it pointed out, we should hope, that the last words, like many others in these volumes, are obviously written in a spirit of exaggeration or fun. The humour which abounds in Wolfe Tone's pages not only enlivens them, but endears the writer to his readers. He wrote, let it be remembered, for his wife alone, and this fact ensures the sincerity of his narrative. Before passing on, we may note that he makes another reference to Shakespeare, as deserving of attention as that which has been reproduced. At p. 171 in the second volume he writes:—

"We are not the best dressed body of men in Europe. I think I have seen a Captain of the Guards in St. James's Park who would burn for as much as one of our demi-brigades. *There's not a rag of feather in our army, good argument,*

I hope we will not fly. Apropos of that quotation, it is inconceivable how well that most inconceivable of all writers, Shakespeare, has hit off the French character in his play of 'Henry V.' I have been struck with it fifty times this evening; yet it is highly probable he never saw a French officer in his life."

Tone's critical comments are generally sagacious and sound. One of his favourite authors was Lord Chesterfield, whose letters had been his "great resource against ennui." He comments upon them in strong terms, but his language is not much less polished than that of Dr. Johnson when treating the same subject, while his sentiments and those of the sturdy Englishman are in accord. After having recorded that he recurred to his favourite book, he adds:—

"His Lordship a damned scoundrel; he advises his son to attack Madame de Blot, because she has been married a year and loves her husband.....I wish I was kicking him! I do not pretend to more virtue than other people, but I have no notion of such cold-blooded villainy on deliberation."

The reader of this work who may begin it with a prejudice against its author cannot but like him before the close, and regret that a man who ought to have been one of his country's worthies should have ended as a rebel without having helped her by his devotion. His honesty is beyond question; his judgment was an unknown quantity. He could neither read the signs of the times nor accommodate himself to his surroundings. But like others whose views on any one subject are out of joint, he was perfectly sensible in matters of general concern. His diary reveals his character, and it displays him as a man of impulse and of fine feeling. His affections were strong, and he never injured a human being. His minor failings are not concealed, and those who judge him from his own confessions may think him worse than he was. He has been depicted as a drunkard. He certainly drank much wine on occasion. There are few who have done so whose record of the result is better reading than Wolfe Tone's narrative of what passed after a dinner on the 1st of November, 1792. He had grown warm with the subject of conversation, which was the formation of a company of volunteers, and then, it is added, he

"is very much surprised, on looking down the table, to see two glasses before him; finds, on looking at Hamilton Rowan, that he has got four eyes; various other phenomena in optics equally curious. Mr. Hutton [that is himself], like sun in the centre of the system, fixed, but everything about him moving in a rapid rotation; perfectly sober, but perceives that every one else is getting very drunk; essays to walk across the room, but finds it impossible to move rectilinearly, proceeding entirely from his having taken a sprig of watercresses with his bread at dinner. 'God bless everybody.' Sundry excellent toasts. A round of citizens; that coming into fashion; trifling as it is, it is a symptom. All embrace and depart at twelve. Fine doings! Fine doings!"

Next day the entry is:—

"Sick as Demogorgon; purpose to leave off watercresses with my bread."

Sixteen days later he describes another dinner party at which he was present, and adds:—

"Drink like a fish till past twelve. *God bless everybody.* Embrace the Connaught men and

go to bed as drunk as a lord. It is downright scandalous to see in this, and other journals, how often that occurrence takes place, yet I call myself a sober man!"

As he honestly chronicles his lapses from sobriety, and these are not many in number, he may have been a sober man according to the interpretation which was put on the phrase at the time he lived.

His accounts of the men with whom he associated abroad are instructive, and many of his observations supply food for reflection. After telling how Daendels, a general in the Dutch army, had to fly for his life, how he returned in triumph when his friends were in power, and how he had to fly again on their deposition, he pertinently adds:—

"It is with me a great proof of a man's integrity when, in times of revolution, he is sacrificed alternately by both parties; but certainly what he gains on the score of principle he loses on that of common sense. In order to do any good, with any party, a man must make great sacrifices, not only of his judgment, but what is much worse, I fear, of his conscience also. If he cannot bring his mind to this, there is but one line of conduct for him to pursue, which is to quit the field."

Le Odi di Pindaro. Dichiarate e tradotte da Giuseppe Fraccaroli, Prof. ord. di Letteratura greca nell' Università di Messina. (Verona, Franchini.)

Pindar: Olympian and Pythian Odes. By C. A. M. Fennell, Litt.D. New Edition. (Cambridge, University Press.)

THE first thought that occurs to a critic on glancing at the title-page of Signor Fraccaroli's work is the novelty and appropriateness of the appearance of a commentary on Pindar in the island which is so closely associated with Pindar's muse, and which gave him the themes for many of his greatest hymns. Sicily—Greek for two long periods of history—cannot be said to have established a reputation for Greek scholarship; it would be about the last place one would think of trying if one were seeking an instructor in Pindar's odes to Hiero. But Zankle has come to the rescue, and the attempt of her professor of Greek literature to pay part of the deep debt which the Sicilian cities owe to the genius of Pindar, and diffuse a knowledge of his poetry through Sicily and the peninsula to which she belongs, is decidedly welcome.

Signor Fraccaroli is a good scholar, he knows his Greek grammar, and he has studied his poet laboriously. His work is generally sound, and he possesses considerable taste. The great fault of his book is its excessive length—730 pages, not counting the preface. To the translation of each ode is prefixed a prolix explanation of its argument, and discussions of difficult lines are subjoined in foot-notes. The prolegomena run to 165 pages, and contain a life of Pindar, an account of Dorian lyric poetry, and a disquisition on Pindar's art. All this might easily have been cut down, and the work would have been a gainer. But Signor Fraccaroli has the irritating habit of the man who could not get into a train without decanting on the origin of steam-engines. He is never quite at ease if he cannot go back to Adam. Nothing could be more tedious than his discussion "della creazione artistica" when he "trots out"

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Plato's theory of knowledge. It is as if an art critic, asked to explain the points of a painting, were to discourse on Locke's distinction of primary and secondary qualities. But allowing for this weakness, the prolegomena contain many interesting remarks. We fully agree with the view that it is an utterly false principle to seek in each ode for some "Grundgedanke" which can be expressed in a precise formula; the thought of the poem is to be found in "la somma delle impressioni di tutte le sentenze e di tutti i miti" (p. 154). And his criticism on Disen's methods and tedious analyses ("noiose analisi"), if not perfectly just, is at all events useful as a corrective. He accepts Westphal's view that the odes are constructed on the basis of the Terpantric *nomos*, but gives indifferent entertainment to Mezger's theory of verbal responsions, though not altogether denying that instances of significant responsions are to be found. There is much truth and pertinence in his observations on the way in which one image leads to another without any logical connexion, and many passages, where the adventurous have fancied they detected secret signals, may be easily and fairly explained on this principle. In illustration of it he gives several instances from Dante, of which we cannot refrain from citing two. In 'Purgatory,' xix. 61, Virgil says, in reference to the Siren:—

Suffice it thee, and smite earth with thy heels,
Thine eyes lift upward to the lure that whirls
The Eternal King with revolutions vast;
And then Dante proceeds—

Even as the hawk that first his feet surveys,
Then turns him to the call and stretches forward
Through the desire of food that draws him thither,
Such I became, &c.

Here the image of the hawk "is connected materially with the image of the lure, though there is no logical or rational link; the impression of the one has called forth the other." And such an impression can act, unconsciously, according to Signor Fraccaroli, at a considerable distance. Thus in 'Paradise,' xxxi., the image of pilgrims coming from afar—which occurs early in the canto in the lines (31 *sqq.*),

If the barbarians.....
Beholding Rome and all her noble works,
Were wonderstruck, &c.,

and recurs, in logical connexion, a few lines later (43),—

And as a pilgrim who delighteth him, &c.,—
reappears, without any deliberate reason, in 103:—

As he who peradventure from Croatia
Cometh to gaze at our Veronica, &c.

Signor Fraccaroli applies this observation to Isthmian V., where the image of the libation, with which the ode opens, forms the central piece of the myth.

In criticism and exegesis the translator is generally conservative, but has sometimes views of his own. We often find ourselves disagreeing. For example, in Ol. ii. 54, he thinks that the difficult passage beginning *εἰ δὲ μιν ἔχων τις ὀδὸν τὸ μέλλον* can be explained by an ellipse of *ἐστὶ*, and cites Pyth. xii. 28, which is totally irrelevant to the difficulty. But two verses before, he rejects the interpretation approved by Jebb, Fennell, and others of *βαθείαν ὑπέχων μέμνην ἀγορεύαν* ("suggesting a deep ambition for quests"), and explains (in-

dependently of Mr. Gildersleeve) "sostenendo la profonda selvaggia cura." In regard to *γὰρ τερον* in the same ode, he thinks that Pindar really had Simonides and Bacchylides in mind, and chose the dual in order that any one who liked might apply it to them. This view has been generally abandoned.

It is not necessary to quote a specimen of Signor Fraccaroli's translation, which to English readers will be of little interest.

The second edition of Dr. Fennell's useful commentary on the Olympian and Pythian Odes possesses new features. The editor has wisely omitted etymological notes, which, except in the rare cases where etymology throws definite light on the meaning of a passage, are impertinent in exegetical notes. He has chronicled at the beginning of each ode all the "tautometric responsions" he could discover. But he does not therefore accept the catchword theory of Mezger—which in some recent books on Pindar has been carried to such absurd lengths; he admits that the recurrence of words may occasionally have some reference to the sense, but holds that they are more often concerned with sound. He still maintains the extraordinary view that "metrical literature was not committed to writing in Greece for nearly a generation after the Persian wars."

The gravest complaint that we have to make against Dr. Fennell is that he gives so little help to the understanding of the arguments of the odes, beyond the very meagre "Analyses." And the desire to compress, which in this edition is carried painfully far, often hinders him from explaining sufficiently the difficulties in the text. In a passage in Ol. ii. (57 *sqq.*), which in our opinion he treats inadequately and misleadingly, we are told that "Rauch's explanation is condemned by his separation of *ἐνθάδε* from *θανόντων*"—where "Rauch" means Rauchenstein, a favourable specimen of the penurious system of abbreviation adopted—but we are not told what "Rauch's explanation" is. Mr. Fennell surely does not expect the students who use his edition as a text-book to possess a Pindaric library. In the introduction to Ol. xi.—why, Fraccaroli pertinently asks, should x. and xi. be transposed, unless we arrange all the odes on chronological principles?—Mr. Fennell promises to discuss the relations of Anaxilaus with Hiero, and the relations of the Locrians with both tyrants, in the introduction to Pyth. ii. But when we come to that introduction Anaxilaus is not mentioned, presumably owing to considerations of space. If Mr. Fennell had allowed himself a little more room, he would have done himself a great deal more justice.

NEW NOVELS.

A Precious Scamp. By Henry Cresswell. 3 vols. (Hutchinson & Co.)

MR. CRESSWELL'S new novel, clever, but very unsympathetic in manner and matter, contains more than one scamp. The scamp *par excellence* is of course Harry Bethel, who, all the same, makes a fine end. The sentiments and morals of this clever gentleman are more than irreproachable, except where his commercial code is concerned. As may be imagined, he is, in Mr. Cresswell's hands,

a curious study. The author's object—supposing him to have one—seems to be to show the undermining influence of money-making, and that fortunes are not to be gained by honourable men; also that you may be a scamp in business matters, and a good man in other relations of life. There is a core of truth in the view, but we fancy Mr. Cresswell brings an unnecessary and exaggerated bitterness to bear, and thereby, to some extent, defeats his own object. He talks of the book as "veracious"; whether or not it be so, so much outrageous, unmitigated fraud and rascality, or merely dishonest dealing, cannot be worked into one story without destroying its artistic balance. The City may be the den of thieves he represents, yet, even there, there must be a certain percentage of clean and yet capable hands. Nineteenth century commercial morality is at a low ebb, perhaps, but if this picture is to be accepted as lifelike, it is rotten to the heart. The part of the one righteous man is played by Percy Bethel, the brother of Harry, but he is a mere dummy. Old Mr. Maxstead, a City Father, is a good rather than a bad sort of man, but woefully weak of will. He is, at any rate, a human being, and so are his poor little daughters. A quartet of sharks—business men, and out-and-out scoundrels of different types—spread their nets in the sight of the reader. A good deal of interesting and rather surprising detail gathers about their schemes. The gigantic fraud perpetrated by the precious scamp on a stupider and more despicable rogue is ingenious and to some extent credible, though the character of the perpetrator is often very inadequately treated. Mr. Loxley, too, is insufficiently furnished with motives, especially for his extraordinary action with regard to his only daughter. The same thing applies to others—both men and women. They are riddles without answers, problems that have no key—neither of the stuff of every-day life, nor yet in any way ideal. Mr. Cresswell is a clever writer, but it seems to us his readers had need to be clever, too, to get real satisfaction out of his brilliant but hollow material. Of the manifest improbability of the non-recognition of one brother by another we say nothing.

A Baireuth Pilgrimage. By Edith E. Cuthell. 2 vols. (Sampson Low & Co.)

THE notion of writing a society novel the scene of which is chiefly laid at the musical Mecca—as the musical critics have it—has, unless we are much mistaken, never yet been exploited, and Mrs. Cuthell is undoubtedly entitled to some credit for her enterprise. On general grounds, however, the new departure is not to be applauded. In the millennium, perhaps, every one will be thoroughly versed in the works of Wagner. But at the present day the novel-reading world is hardly ripe for fiction which cannot be duly appreciated without an intimate knowledge of musical "shop" of all sorts, and in which public performers are alluded to under thinly veiled pseudonyms. A good deal of the book may be described as a Wagnerian analytical programme cast in the form of a dialogue. Even to musical enthusiasts this method may not appear to be altogether a change for the better.

The Best of her Sex. By Fergus Hume. 2 vols. (Allen & Co.)

MR. HUME's title is not particularly appropriate, for it leads his readers away from the gist of the matter, and is a mere commonplace when applied to a girl who makes an excellent daughter to a selfish father, and an excellent wife to an unselfish husband. There are so many of that sort, and they cannot all be best. The main feature of the novel is the formation of a limited company (of two) for the purpose of introducing the virtues of Tho as a specific in nervous affections, and by judicious puffery an enormous demand is created. Mr. Hume is amusing and ingenious in developing this plan; but there is, perhaps, more ingenuity than skill displayed in providing machinery and motive power to put the plan in action.

Major Joshua. By Francis Forster. (Longmans & Co.)

'MAJOR JOSHUA' is a study in selfishness—a harmonious, a consistent, and an artistic study, since we have the quality illustrated in various characters, and recognized as a subject for detailed observation and interpretation, without any attempt to label it with hard names, or to render it hideous for moral purposes. Major Joshua Robinson is a wealthy gastronome, with a theory and a practice of self-pleasing; his absolute candour on the one hand, and freedom from vanity on the other, enable him to live a life of unruffled contentment. His friend Mrs. Fenwick has two daughters, whom she has brought up on a system, teaching them that it is to their advantage to be entirely selfish; that they have hearts only in order that some one may break them; that self-denial, kindness, charity, are weaknesses which minister to the lower instincts in others. The elder girl is beautiful, hates her plain sister, marries, and is happy. The younger one, having no compensation of beauty, is a savage with a volcano in her breast, and passes, as we are assured, through the gates of hell. There are two young men who assist to develop the character and fate of these girls; and altogether the story is well thought out and highly entertaining.

The Businesses of a Busy Man. By R. S. Warren Bell. (Leadenhall Press.)

MR. BELL's book is a funny one from beginning to end. The humour is of a kind which has been supposed to be much in favour of late; it is boisterous, unremitting through two hundred pages, undiluted and undisguised. It is, indeed, so unremitting that one hardly thinks it worth while to reward the joker with a laugh, lest he should reasonably complain of undue preference for one jest over another. Everybody in the book jokes without difficulty, but most of all the author himself, until one longs for a dull, unjesting page or two, to break the long monotony of fun. The reader will understand what he has to expect from 'The Businesses of a Busy Man'; and, if he sends for it on the strength of what has been said, there is really no reason why he should not be thoroughly satisfied.

Pharais: a Romance of the Isles. By Fiona Macleod. (Derby, Murray.)

'PHARAIS'—let it be said at once that the word is an Anglicized form of the Gaelic for "paradise"—would be admirable, both as a story and as a study of a kind of insanity only possible, we imagine, in the remoter habitations of the Celt, but for two faults which constantly interfere with the progress of the narrative. The book is sadly over-written, in a style which, being florid and overburdened with weighty Latin compounds, is too complex for the matter wherein the author deals. The local colour also is laid on with a joyous extravagance, which speaks well enough for Miss Macleod's observation, to be sure, but serves to defeat her aim by irritating the Southron reader. If a writer elect to till one of "the half-acres of literature," as an American writer lately called the provinces over which it is now the fashion for romancers to "peg out" their "claims," economy, even parsimony, in the distribution of local colour is an essential of success. Miss Macleod's second defect is, like the first, a defect of generosity. The characters of 'Pharais' (characters whom she understands thoroughly) may be compared to Fitzroy barometers, in that they tremble and turn and are very nearly changed before every variation of wind or weather. They are designed on definite lines, but a passing cloud, the boom of a wave, an effect of moonlight, sets them acting almost discordantly with themselves. The islander of the North-West is, indeed, a creature of the elements, but they do not, we think, act upon him so swiftly and so transiently here on our every-day earth as they are made to do in 'Pharais.' Rather would we say that his way of life is the resultant of several forces, of which climate is the chief in moment. Now for the more gracious task of praise. It is unstinted praise that Miss Macleod deserves. She has justified the Northern Celts against the too-disparaging strictures of Mr. Yeats. True, there is a gloom and a blight upon their days; the wind speaks in their ears, as it were, with the cry of an everlasting sorrow; and they live at ceaseless war—often at unavailing war—with the malignant principles of the universe. Miss Macleod has touched that strife to effects of beauty. Her story relates how Alastair Macleod was smitten with the "mind-dark," a form of hereditary insanity, or rather of idiocy, too well known in these islands, where spare nourishment and in-breeding work together with results that would delight a morbo-psychologist. The scene in which he discloses to his wife the naked awfulness of his impending dehumanization is a spectacle of the noblest passion, and the language is simple, dignified, and worthy of so high an issue. Lora's attempt to commit suicide with him in a lonely cave of the sea, for the sake of the child yet to be born, is too terrible almost for memory; and here, as in the other scene, the author rises far above her usual level. The Celt is a child of vain visions and decaying faiths; and this Miss Macleod understands. Few, indeed, are the writers who have brought out so significantly as she the full terror of these faiths and visions

when they take hold upon sensitive imaginations. 'Pharais' is not for the idle; and as certainly not for the nervous. But for those who can brave the shadow of a great horror—yes.

The Daughter of Leontius; or, Phases of Byzantine Life, Social and Religious, in the Fifth Century after Christ. By J. D. Craig Houston, B.D. (Oliphant, Anderson & Ferrier.)

WE frankly confess that we should have enjoyed Mr. Craig Houston's book a good deal more if he had been less conscientious, and had given a freer rein to his imagination. It takes a Kingsley, no doubt, to produce a 'Hypatia'; but in the hands of a livelier and bolder writer the romantic story of Athenais, daughter of a Greek Sophist, who rose to be Empress of the East, would certainly have been invested with more than archaeological interest. As it is, the result of Mr. Craig Houston's method is colourless in the extreme. A passage taken at random from the opening of the fourth chapter, "Church Life in Constantinople," will at once explain our meaning:—

"We have said that the sister of Leontius, with whom Athenais had taken up her abode in Constantinople, was a Christian lady. That fact alone justifies us in believing that the Hippodrome, with its frivolous and withal pagan amusements, would not be the only aspect of Byzantine life that Athenais would be afforded an opportunity of witnessing. We could as easily think that she lived without seeing the sun for a whole month after her arrival in her new place of sojourn, as suppose that her aunt would allow even half that time to elapse before she persuaded her interesting niece to accompany her to divine service in one of the churches of Constantinople. Of such edifices there was of course no lack."

Then follow two pages describing the churches of St. Sophia and the Holy Apostles, and the sacred building known as Anastasia:—

"To one or other of these celebrated churches we may be very sure Athenais was conducted soon after her arrival in the Eastern capital. Nor would she, we are persuaded, offer the least objection to paying such a visit."

Surely it would have been better to dispense with all these cautious inferences and surmises, and to assert that Athenais "went" to church with her aunt, rather than that she "would undoubtedly have gone" there. Nobody, so far as we can see, would be a penny the worse for the statement, and the book would be much more agreeable reading. Having made this criticism, however, which naturally applies to the whole of Mr. Craig Houston's narrative, we have nothing but praise for the industry and ability with which he has collected the materials for it.

La Monégasque. Par Jean Blaize. (Paris, Plon.)

'LA MONÉGASQUE' comes near to being a good novel. The Monaco lady herself, who is the heroine, is not over well drawn, and the young doctor from Monte Carlo, who is her husband and the hero, is also not a strong character. On the other hand, some of the shopkeepers of Monaco and the Condamine are admirably drawn, and so is an old doctor of great distinction in Paris; and the novel forms a careful piece of work, which is not without interest, and is, indeed,

in some parts difficult to lay aside. The struggles of the good man and his indifferent wife, and the effect upon her of an education in the neighbourhood of gaming tables, are well studied, in spite of the flabbiness of the chief characters.

BOOKS OF TRAVEL.

Korea and the Sacred White Mountain: being a Brief Account of a Journey in Korea in 1891. By Capt A. E. J. Cavendish. Together with an Account of an Ascent of the White Mountain by Capt. H. E. Goold-Adams. (Philip & Son.)—Of all civilized peoples the English show the strongest and most frequent desire to return on occasions to barbarous life. And of the English race those who ordinarily live the most pampered lives are those in whom the propensity seems to be predominant. Guardsmen accustomed to life in Pall Mall and luxurious country houses find their supreme happiness in sharing the huts of African savages, or of camping out in the neighbourhood of the snow line on the Himalaya Mountains; and Indian civilians seek for relief in the wilds of Central Asia from the studied comfort of station existence. The more wild and savage the country, the greater are its attractions to these travellers, and on this principle Korea presents an ideal hunting ground, since there are few portions of the globe which offer fewer attractions and greater difficulties to the tourist. Not long since these characteristics attracted Mr. James, of the Indian Civil Service, who preferred spending a long leave in the squalid provinces of Korea to visiting his native land; and now Capt. Cavendish and Goold-Adams have been devoting some weeks to the same surroundings. Being quartered at Hong-Kong, and being therefore within range of no bigger game than pheasants, the attraction of possible tiger and bear shooting in Korea was more than they could resist. During their tour they heard of tigers and bears in abundance, and in one place which they visited eighteen people had lately been killed by tigers in one year. But, as fortune and their Korean guides determined, they saw nothing but the occasional trail of big game, and had to content themselves with sport which they might equally well have found on the shores of the Canton river. As in duty bound, they started from Seoul, and from that point traversed the whole country northwards to the borders of Manchuria. Although the book is brightly written it tells us nothing that is new. The travellers had in no way prepared themselves for the scientific observance either of the people or of the country. They give, therefore, only the result of their very superficial experiences. The reader hears enough and more than enough of the dirt of the people, the discomfort of the inns, and the miserable condition of the roads; but of weightier matters he is told nothing. Capt. Cavendish had to return to Hong-Kong without making the ascent of the Long White Mountains, and from the foot of that range Capt. Goold-Adams takes up the pen. The book will be found useful to those who may desire to follow in the footsteps of the travellers, and who may wish to learn from their experiences which places and inns to stop at and which to avoid. But for the "general reader" the book offers few attractions, and is besides disfigured by an occasional coarseness in description which is repellent. It contains two good maps and some illustrations.

The general impression which remains after a study of most books on African shooting—that the country is uninviting and unhealthy and the sport indifferent—is confirmed by reading *The Congo Free State and its Big Game Shooting*, by Bula N'zau (Chapman & Hall). The author, Mr. Henry Bailey, seems to have well earned his *nom de guerre*, which being interpreted means the elephant smasher. He possesses evidently the first qualities of a successful big game shoot—

the determination to approach his quarry, however dangerous, so close that a miss or badly placed bullet is almost an impossibility, and the nerve which prevents failure or ensures escape, backed evidently by considerable strength of body and of constitution. With all this there is occasionally apparent in the descriptions a callousness to the sufferings which his game may have to endure which is, we think, to be regretted, though no doubt the greater part of the animals killed was eaten by his followers. In most parts of the country visited the game was undisturbed, approach was often very easy, and the science of woodcraft and stalking was seldom called into play. Hence some of the chief elements of interest and delight in such excursions were absent. Nevertheless the book, which is legibly printed, fairly illustrated, and generally well turned out, cannot fail to be of use to any one who visits the Congo on business or pleasure.

On Sunny Shores. By Clinton Scollard. (Gay & Bird.)—This is a Transatlantic production. Mr. Scollard has visited many well-known places in Europe and Syria, and writes about them as an educated man might be expected to do; but there was no special reason why he should publish his lucubrations.

The Gypsy Road is an account of a cycling tour of a thousand and odd miles from Cracow to Coblenz, made by Mr. Grenville A. J. Cole, M.R.I.A., F.G.S., and a companion, who is dubbed the "Observer." Why it should have been called 'The Gypsy Road' we have no more idea than a reviewer had lately why a novel about Stratford should have been called 'Thorough.' Else there is nothing in it more remarkable than that the Armada is said to have "advanced slowly, with curved front, in Plymouth Sound," and that Mr. Cole chooses to write of "the Indian 'Mutiny.'" Of the fineness, the superfineness of the style one sample may suffice:—"The market-place seems to beam with a quaint hilarity upon the traveller; one recognizes a cheery fulsomeness—Bohemia is *assez riant*."

SHORT STORIES.

The Purification of Dolores Silva, &c. By Morley Roberts. (Osgood, McIlvaine & Co.)—Mr. Morley Roberts is already known as a pithy writer of short stories, and the present book will do no discredit to his reputation. It is essentially the book of a man who has travelled much and who has observed keenly and with imagination the characteristics of the people among whom he went. Whether it be the artistic life of Paris, that of clubland in London, or of a gold-digger in America, which forms the basis of his stories, the *milieu* always has more reality than mere nomenclature to justify it, and further has a certain appropriateness to the theme chosen for the story. The subjects are nearly all different phases of love in women, from the initiation into its mysteries, which forms the subject of the first story, to the final story about purification by self-sacrifice, and the consequent substitution of a noble love for a gross and debasing passion; in this story the hot Mexican blood which runs in Dolores Silva's veins excuses and gives probability to the extravagance of her penance. But the best two stories are 'When She May' and 'Panic,' the first an original and striking picture of indifference turned into a hopeless love by jealousy, and the second a terrible glimpse of a sudden fit of cowardice and its swift retribution. One or two of the other stories have hardly enough body in them to make them worthy of such good company.

Jack's Partner, &c. By Stephen Fiske. (Gay & Bird.)—Mr. Joseph Hatton's brief introductory account of the author suggests the idea that in Mr. Fiske we have the George Sims of America, a suggestion which is con-

firmed by a perusal of his book. In fact, these stories are so very much the sort of thing which Mr. Sims writes, and his style is so well known here, that hardly any further criticism seems called for. There is the same genial jocularity, the same thinness of motive joined to a faculty for making the most of what is in the author's mind, and the same irreproachable, not to say claptrap sentiment. If there is any difference, it is that Mr. Fiske displays with rather more ostentation than the English writer what Mr. Hatton calls his "sympathies with struggling merit and honest poverty."

LOCAL HISTORY.

Somersetshire: Highways, Byways, and Waterways. Written and illustrated by C. R. B. Barrett. (Bliss, Sands & Foster.)—This is not, so far as the text goes, a work of original research. The author has been content to take the information which he supplies from ordinary books of history or reference; he has, however, in most instances made a judicious selection of the authorities on which he has relied. His chief object has been to furnish a series of engraved illustrations of Somersetshire buildings and works of art. We have little but praise to give to these, and the selection has in most cases been judicious. Thus places and objects which have been engraved over and over again are, if not omitted altogether, dealt with in a frugal manner, while those nearly unknown are given with considerable detail. Cleve Abbey alone would easily furnish material for a work far larger than Mr. Barrett's volume, and the same thing may be said of Dunster, with its castle, church, and market-house. We are supplied with an excellent sketch of the market-house. In the old days Dunster was a manufacturing town, doing no inconsiderable trade in yarns and broadcloths. When this first grew into importance we do not know. The market-house was built, as we may assume from a date on the vane, in 1647; but we cannot be by any means sure that it does not supply the place of an earlier structure. The steam engine has destroyed the trade of Dunster, but the market-house or yarn market remains as a memorial of a decayed industry. It is a most curious building, but one which it is impossible to describe without the help of illustrations. Mr. Barrett has given two illustrations of the Lutterell Arms, an old inn which, although modernized, contains much of interest. The porch is, we imagine, the oldest part of the building. The cross-bow loopholes seem to point to a time when it might have been necessary to defend the place from armed attack. The carved woodwork of the back wing is also interesting. We regret that the scale on which Mr. Barrett has sketched is so small that it is not easy to make out its characteristic features. The question is often asked, When did burial in coffins become the universal practice in this country? It is one not easy to answer. The bier preserved in the south porch of Trent helps us somewhat, as it bears what the author regards as the genuine date of 1757. As we have not ourselves seen it, we cannot be certain that it has not been made for carrying coffins; but unless there be some structural reason for concluding that such has been the case, we must regard it as highly improbable. Witham, though its ancient glories have perished, is still an interesting place from its connexion with St. Hugh of Avalon, the canonized bishop of Lincoln. Here was the first house of the Carthusian order in England. It was founded by Henry II., who, though not by any means strait-laced so far as his own actions were concerned, seems to have had a great respect for the ascetic children of St. Bruno. There were originally two churches at Witham, one for the use of such of the monks as were in holy orders, the other for the lay brethren. That the church now remaining is in

great part the work of St. Hugh does not, in Mr. Barrett's opinion, admit of doubt, but he, like those who have gone before him, is by no means sure which of the two churches it is. The matter is, in our opinion, incapable of being decided, unless some day or other excavations should disclose the foundations, and consequently the plan, of the lost church. The author remarks on the fact that the interesting Norman font at Lullington, of which he gives a sketch, has marks upon it indicating that it was once provided with a lid fixed to the stone by a hinge. Nearly every pre-Reformation font that we have examined has shown traces that means had been taken for securing the water inside from profane or meddlesome hands. In the decrees regarding the ornaments of churches issued by Winchelsey, Archbishop of Canterbury (1293-1313), and Gray, Archbishop of York (1216-1255), it was ordered that there should be in each church a font with a lock; and the Council of Durham held in 1220 decreed that "fontes sub sera clausi teneantur propter sortilegia." We cannot conclude our remarks without pointing out that Mr. Barrett has furnished his book with an excellent index.

A Brief and Popular History of the Hospital of God's House, Southampton. By the Rev. J. Aston Whitlock. (Southampton, Gilbert.)—It is not quite fair to call this book a history. Brief it certainly is—there are but sixty-four pages printed in large type; as to its being popular there is room for differences of opinion; we should rather call it scrappy and disconnected. The author, however, deals fairly with his readers. He tells them in the preface that lest he should weary the eyes of his readers he has used "as few foot-notes and inverted commas as possible." This is all very well in a romance, but in a history, unless it be a mere school compendium, references are an absolute necessity for every one who reads for any higher purpose than amusement. The Hospital of God's House at Southampton is worthy of a detailed history. This little book may serve the good purpose of directing attention to the subject. It certainly will not stand in the way of any future work constructed on broader and firmer lines. The Domus Dei, Maison Dieu, or God's House at Southampton was founded somewhere about the year 1185 by Gervaise the Portreeve. Southampton did not possess a mayor until a few years after Gervaise's death. We may be pretty sure that the Portreeve discharged many of the functions which devolved upon the mayor when the town had been incorporated by charter, but these would not be his only duties. The Portreeve of an important place like Southampton was, we may be certain, a custom-house officer and harbour master. Mr. Whitlock asks, "What impulse moved the good Gervaise to found his hospital?" No certain answer can be given, but we may assume as highly probable that he had long seen, when discharging his official duties, the miseries sustained by Englishmen returning from abroad. There were two classes of wanderers in those days which must have moved any good man's sympathies. First there were the wounded and diseased English soldiers, who had served the king in his wars in France—poor unhappy creatures who had lost everything but life in the royal service, and had then been turned adrift to make their way to the old home in England in the best manner they could. Then there were the pilgrims, many of whom would return in a plight little less evil than that of the soldiers. We must not draw our ideas of pilgrims solely from Chaucer or the partisan writers of the sixteenth century. There were, we may feel sure, many of them who went on their wanderings from religious motives, others from the same spirit of adventure which now leads some of our countrymen to try to reach the North Pole, to wander in Central Africa, or risk death in the fever-laden swamps of South America. There were also other pilgrims who had been sent by kings, bishops, or abbots on messages, carrying

letters, and in some cases coin, into foreign lands. Many of these would land at Southampton weary and destitute, and it was a good thought of Gervaise to build and endow a hospital where these poor creatures could be carefully and kindly treated. There were both brethren and sisters attached to the house, whose duty it was to act as nurses, and attend on the wants of the sick. The founder caused his hospital to be dedicated to St. Julian, the patron of travellers, and vested the patronage in the successive bishops of Winchester. Several succeeding kings took an interest in Gervaise's hospital; at last Edward III. granted it to Queen's Hall—now Queen's College—Oxford. Thus a corporation (not a single person) has been down to the present date the warden of God's House. This seems to have been an unwise proceeding. It was benefiting the cause of education at the expense of poor suffering wanderers. Good has, however, come out of evil. Had the hospital remained as Gervaise wished it to continue, it would have been confiscated by Henry VIII. It, however, escaped the grasp of the plunderers on the ground that its revenues were devoted to learning and education. Nearly all the old buildings have perished. The chapel remains, that is has been rebuilt, preserving the chancel arch. For this we may be thankful, but what are we to say of restorers who wilfully destroyed a low side window which Mr. Whitlock says was in the south-west corner of the building? It was about breast-high, in the form of a quatrefoil. Among the fragments which still remain is, the author says, a Norman chimney. If this be so, we trust the people of Southampton will do their best to preserve it. As a hospital, in the sense of the founder, God's House may be said to have ceased to exist, but two brethren and two sisters are still there, and when a vacancy occurs the college authorities fill it up. The old chapel of St. Julian was assigned early in the reign of Elizabeth to certain Huguenot refugees. A French congregation has still possession of the new building, though we gather that there has never been a charter investing them with rights over a building which seems to belong to Queen's College. Three hundred and thirty years' possession may be assumed to be a sufficient title.

Ramsey Cartulary. By W. H. Hart and P. A. Lyons. Vol. III. (Stationery Office.)—We are glad to see this cartulary brought at length to its conclusion. It is, perhaps, because of the extent of the work that, contrary to the usual practice, the present volume is deprived of an introduction. Important for its elaborate character and evidently early date is a survey of the Abbey's manors (pp. 241-315), which we may compare with the St. Paul's fragment of the Domesday of Ralf de "Diceto" in 1181. They both record sworn inquests, and both refer throughout to the days of Henry I., just as Domesday Book refers to the days of King Edward. As this Ramsey survey records cases (pp. 261, 270) in which the tenant *temp.* Henry I. still held the land, it can scarcely be later than 1180. We cannot have too many of these twelfth century surveys in print: they all help us to solve the still puzzling problems connected with Domesday Book and with the land. Next in importance are the documents relating to the Abbey's knights and knight-service. These will be found at pp. 48-53, 218-220. It is, though almost incredible, a fact that in both places the Abbey's *carta* of 1166 was dated by the editors "1184-1189"; the error, we hasten to add, is set right in the *corrigenda*, but that it should ever have been made is discreditable enough. Ramsey is a test case for knight-service, having peculiarities of its own. We need not apologize, therefore, for calling attention to the importance of the version here given (from Galba, E. X.) of the Abbey's *carta*, which seems to us to represent the original document, and to modify the con-

clusion of Dr. Stubbs. The proceedings as to knight-service under Henry III. also should be compared, we may observe, with Prof. Maitland's edition of the rolls of the Abbot's court. Another interesting item in this volume is the catalogue of the abbots (pp. 171-189). It is greatly to be regretted that there is no work for the religious houses such as Le Neve's 'Fasti' for the bishops' sees: dated lists of the English abbots would be of great chronological value. As usual in cartularies, the records of lawsuits in the thirteenth and fourteenth centuries are too often of little general interest; what historical students want, but are not likely to get, is a collection from cartularies of those documents and surveys of real value which remain at present scattered about in manuscript. The 'Ramsey Cartulary' has suffered from the overlapping of the 'Ramsey Chronicle' (also in the Rolls Series), nor has its editing been perfect. Mr. Kirk is responsible for the index to the three volumes, in which, we observe, "ward-penies" are indexed separately from "ward-peny," with no cross-reference, as if the identity had escaped him.

An Old Kirk Chronicle, by the Rev. P. Hately Waddell (Blackwood & Sons), is a history, "from session records," of Auldham, Tynninghame, and Whitekirk, three parishes of East Lothian, between North Berwick and Dunbar, the first two of which were united in 1619, and the third in 1761. It is a beautiful volume, adorned with twenty-two finely executed illustrations, and it contains a great mass of curious matter as to Scottish church life in the seventeenth century. But when in its preface we read that "this book has been written from a sense of duty," &c., and when neither in that preface nor in the body of the work we light on the slightest allusion to 'The Churches of St. Baldred: Auldham, Whitekirk, Tynninghame, Prestonkirk,' by A. I. Ritchie (Edinburgh, 1883, 281 pages), we are filled with astonishment. It seems impossible that Mr. Waddell can be ignorant of the predecessor in whose footprints he treads so exactly; it seems still more impossible that, knowing of him, he could wilfully ignore him. Anyhow, to review at length 'An Old Kirk Chronicle' would be wholly superfluous; we will merely observe that Queen Mary was not in power in 1580, and that Charles I. did not suddenly appear in the Scottish lines on the next day after his defeat at Naseby. These mistakes at least are original.

OUR LIBRARY TABLE.

WE regret that in *A Poet's Portfolio: Later Readings* (Blackwood & Sons) Mr. Story has not seen fit to follow the advice we gave him, in all friendliness, when reviewing his former book, 'Conversations in a Studio.' He still clings to his amebian methods, and prefaces each of his poems with a tiresome dialogue, which recalls the artless prattle of the infantile interlocutors in Mrs. Markham's 'History of England.' As thus:—

He. In his old age he dedicated to her some verses, in which he strove, however inadequately, to express his feelings. Would you like to hear them? I have them, I think, here in my portfolio. Yes, here they are.

She. Do read them.

He. [Reads.]

Or again:—

He. And, by the way, here are some verses which my friend X. wrote, which perhaps may interest you, as in some way illustrating what I was saying.

She. Read them, please.

He. They embody only a man's feelings, as well as an artist's, and perhaps you will not sympathize with them. Your memories as a woman would naturally be so different.

She. Read them, and don't make any more apologies and explanations. You know what pleasure it gives me.

He. Well, here they are. [Reads.]

It is as though when each course of a dinner is served up the cook should appear upon the

scene, and inform the guests what it is made of, how it is made, and wherein its special tooth-someness lies. We presume that it must be the object of the author to ensure that the reader shall not by any chance, however remote, misinterpret his meaning: for certainly these prosy discussions have little intrinsic merit to recommend them. As for the verse itself, we gladly admit that Mr. Story's 'Portfolio' contains several very pretty poems (though "He" objects to "Her" applying that epithet to them), and we may instance the lines on old age, beginning "To crawl between earth and heaven," as well as "Fioretta" and "A Passing Cloud," with which the volume concludes. Faust's answer to Mephistopheles, as Mr. Story handles it, is also vigorous and well conceived; while "A Battle Hymn" and the captain's speech to his crew before the fight with the Armada have no little energy and swing. But sandwiched as they are between solid slices of conversation they lose a good deal of such charm as they possess.

UNDER the title of *Green Pastures*, Mr. Stock has published a pretty volume of extracts from the writings of Robert Greene. The selection has been made by Mr. Grosart.

MESSRS. WARD, LOCK & BOWDEN send us a shilling *Guide to London*, which is fairly good, but it needs revision. St. Paul's Cathedral is certainly not a specimen "of Grecian architecture."—Those useful volumes *Dickens's Dictionary of London* and *Dickens's Dictionary of the Thames* (Smith) have appeared in new editions.

MESSRS. WARNE & Co. have issued an "Albion Edition" of Pope's translations of the *Iliad* and *Odyssey*. The cuts from Flaxman's designs and Buckley's notes appeared originally, if we mistake not, in the reprint issued by Ingram & Cooke forty years ago and more.

A Sea Queen is the latest instalment of the handy edition of Mr. Clark Russell's novels which Messrs. Sampson Low & Co. are publishing.—Messrs. Macmillan send us new editions of *Grizly Grisel*, by Miss Yonge, and *The Curate in Charge*, by Mrs. Oliphant.—Messrs. Kegan Paul & Co. have brought out a revised edition of Sir John Strachey's able work on *India*.

We have on our table *Desert London*, and other Fancies, by J. Burnley (M. Smith & Co.),—*The Persian Vizier, and other Poems*, by F. H. Cliffe (Remington),—*Sonnets, and other Verses*, by W. Gay (Petherick),—*Nemo Academy, a Serio-Comic, sometime Dramatic, finally Tragical Farce* (Digby & Long),—*The Lollandlaff Legends*, by L. Lollandlaff (Cassell),—*Grace Bell, and other Poems*, by J. Mallett (McCorquodale),—*An Introduction to the Study of Hebrew*, by J. T. L. Maggs (C. H. Kelly),—*Arnold's Bible Readers*, by M. T. Yates, LL.D.: Book I., *Simple Bible Stories*; Book II., *Old Testament Stories*; Book III., *New Testament Stories* (Arnold),—*The Witness of the American Church to Pure Christianity*, by the Right Rev. W. A. Leonard, D.D. (New York, Pott & Co.),—*Discipleship: the Scheme of Christianity*, by the Author of 'The King and the Kingdom' (Williams & Norgate),—*The Inspirations of the Christian Life*, by T. F. Lockyer (C. H. Kelly),—*The Building of Character: Familiar Talks on Christian Living*, by Rev. J. R. Miller, D.D. (Sunday School Union),—*The Printed English Bible, 1525-1885*, by R. Lovett (Religious Tract Society),—*The Supernatural in Christianity*, by Principal Rainy, Prof. J. Orr, D.D., and Prof. M. Dods, D.D. (Edinburgh, T. & T. Clark),—*The Nicene Creed Catechetically Explained*, by H. M. Thomson (Sonnenschein),—*Present-Day Tracts on Subjects of Christian Evidence, Doctrine, and Morals*, by Various Writers, Vol. XII. (Religious Tract Society),—*Eudes, Comte de Paris et Roi de France (882-898)*, by É. Favre (Paris, Bouillon),—*Les grands Coupables du Siècle*, by J. Simon (Brussels, Société Belge de Librairie),—*Sydney Smith et la*

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THROUGH bawling Biscay to Ceuta's wave
He has ridden unwrecked, our merchant brave;
But, Gilbert a Becket, beware, beware!
For that sudden sail is the curst Corsair.

They have rifled his silks and his good red gold,
And hurled him to rot in a dungeon hold;
Till, Gilbert a Becket, for love of thee,
Thy gaoler's daughter hath set thee free!

Starry eyes and a storm of hair,
And a voice like the wind harp on the air;
But "Gilbert," "London," ere he goes,
All, all of his Northern speech she knows.

He has spun fresh silk, he has gotten fresh gold,
But his heart is behind in the Pirate's hold.
Now, Gilbert a Becket, what boots our wealth,
If a canker lurks in our rose of health?

Yet say, what burthen of song is borne
Through thy open casement this summer morn?
"Gilbert," "Gilbert," its accents rise,
"Gilbert," "Gilbert," despairing it dies.

Down the stair and into the street
He has flashed, his faithful love to meet.
Maid, in whose arms art thou folded fast?
"Gilbert," "Gilbert," at last, at last!

ALFRED PERCEVAL GRAVES.

LORD COLERIDGE.

LORD COLERIDGE's death occurred too late to allow the appearance in these columns last week of a brief tribute to the bearer of one of England's most illustrious names. Never did the late Lord Chief Justice forget that he was the grand-nephew of the poet as well as the son of a judge and the grandson and nephew, on both his father's and mother's side, of Anglican clergymen. To all those traditions he was loyal through life, as Queen's Counsel, as member of Parliament, as Attorney-General, as Lord Chief Justice. He might not be familiar with the name of a burlesque actress; but in law, in literature, in religion, he was one of the best-informed men of his time. Naturally enough, during his latest years, his thoughts reverted to men and books and pictures of a lapsed generation, though he kept himself acquainted with contemporary poetry and fiction to the very end.

Shakspeare he set above all poets, ancient and modern, and next to him Milton and then Wordsworth. "But would you put Wordsworth below Milton?" Lord Tennyson once rather surprised him by asking. To Tennyson himself, if you come to list-making, he assigned a lower place than would, perhaps, be generally approved. Browning, when he understood, he admired. His story of Browning's saying to him, "A reader of your calibre ought to be content if he understands ten per cent. of what I write," must have been, from all points of view, the merest jest. In the estimate of English poets he made in an address delivered in Yorkshire in 1893, and published in the *Contemporary Review*, he omitted his great-uncle, lacking, as he thought, the judicial impartiality necessary to a just decision. But in a public panegyric in Westminster Abbey and among friends he made no secret of his enthusiastic admiration. Of the half-dozen great pieces by which Coleridge endures, he thought that they were the high-water mark of the English poetry of this century; and to the usual list of 'The Ancient Mariner,' 'Kubla Khan,' 'Love,' and one or two others, he added, one thought rather arbitrarily, the 'Ode to the Departing Year.' With some feeling Lord Coleridge complained that all poets had written too much—all had, he thought, except Gray and Wolfe. In prose his greatest admiration was for Lord Bolingbroke among old masters of English, and for Cardinal Newman among moderns.

Lord Coleridge's constant admiration must have more than atoned for the homily which his father addressed to Newman in delivering the Achilli judgment. The younger Coleridge was at Balliol when Newman preached in St. Mary's, and never did he willingly miss an opportunity of being among the hearers. It was then he formed an opinion expressed in later years: "Raffaello is said to have thanked God that he lived in the days of Michael Angelo. There are scores of men I know, there are hundreds and thousands I believe, who thank God they have lived in the days of John Henry Newman." Again, in the letter which he wrote for publication in Prof. Knight's 'Memoir of Principal Shairp,' he says:—

"No notice of any Oxford man of that period, who took life seriously, can omit that great penetrating influence, that waking up of the soul, that revelation of hopes, desires, motives, duties not of this world, not ending here even if here they had their beginning, which came to us week by week from the pulpit of St. Mary's, and day by day from the writings and the silent presence among us of that great man, a Roman Cardinal in title, but the light and guide of multitudes of grateful hearts outside his own communion, and beyond the limits of these small islands."

This letter was written in 1887, and was first published in the August of the following year, in *Macmillan's Magazine*—one of Lord Coleridge's infrequent contributions to literature. To his father's memoir of Keble he contributed a letter; also prefaces to an 1870 edition of Blossius's 'Mirror for Monks,' to an 1874 edition of Sara Coleridge's 'Phantasmon,' and, in 1888, to the second series, posthumously issued, of Matthew Arnold's 'Essays in Criticism.' It has been remarked that Lord Coleridge's handwriting resembled Matthew Arnold's; but it resembled the poet Coleridge's even more. Lord Coleridge also read before a Devonshire architectural society a paper 'On the Restoration of the Church of St. Mary the Virgin at Ottery St. Mary'—the church where his body now lies.

W. M.

PROPOSED TASSO CENTENARY IN 1895.

32, Holbein House, Sloane Square, June 18, 1894.

It is intended to celebrate on April 25th, 1895, the third centenary of the death of Torquato Tasso. A new life of the poet is being written for the occasion by Prof. Angelo Solerti, of Bologna, whose name is considered

in Italy to be a sufficient guarantee for the work being well done, and is to be published early in next year by Messrs. Loescher & Co., of Rome and Turin. This book will embody the valuable matter contained in some 500 documents hitherto unpublished, and will be illustrated with photogravures of all the portraits of which copies can be obtained, besides other interesting memorials. Prof. Solerti is also preparing a new and critical edition of the minor poems of Tasso, of which two volumes have been already published by Messrs. Zanichelli, of Bologna. Knowing that England has many admirers of the author of the 'Aminta' and the 'Gerusalemme Liberata,' Prof. Solerti wishes to appeal to the English literary world for such assistance as it may be in the power of any one who owns portraits or MSS. of the poet to give him. Five portraits that are known to have existed in Italy in the last century cannot now be traced.

Any communication on the subject will be gratefully received by Prof. Angelo Solerti, 22, Via dell'Indipendenza, Bologna, or by

WM. KENWORTHY BROWNE.

THE ENGLISH ANCESTRY OF WASHINGTON.

Paris, 128, Rue La Boétie, Champs Élysées, June 11, 1894.

I AM greatly obliged to Dr. Eagar for pointing out an error by which I was made to say that the Dymokes derived the Championship through the marriage of Sir John Dymoke to Margaret de Ludlow, daughter of Joane de Marmyon and Sir Thomas de Ludlow, instead of saying the granddaughter of Joane de Marmyon and Sir Thomas de Ludlow. But, if Burke be correct, Dr. Eagar has also fallen into error in saying that Thomas de Ludlow was the grandfather of Margaret de Ludlow, and Sir Thomas de Ludlow her father, whereas the first was her father, and the second her grandfather.

Dr. Eagar's reference to the Championship of England as being attached to the manor of Scrivelsby was, in general terms, anticipated, first, by the words "His [Sir Thomas Windebank's] wife was Frances, daughter of Sir Edward Dymoke of Scrivelsby, co. Lincoln. By the tenure of his lands, Sir Edward Dymoke officiated at the coronation of Edward VI." &c. Again, I give the inscription upon the brass to the memory of Anne Windebank, wife of Henry Read, in the course of which the following words occur: "She was begotten of ye body of Frances Dymmock, of Sheerlsby [Scrivelsby], in ye county of Lincolne, Knight, Champion to ye said Queen Elizabeth and her successors, by the tenure of his lands."

The letter of Canon Lodge also is most valuable. My mind was set upon tracing the descent of General Washington to the ancient house of Marmyon (from whom also descended the Redes of Boarstall), "who," Burke says, "originally received from the Conqueror the manor of Scrivelsby, to be held by grand serjeantry, to perform the office of Champion at the king's coronation." Burke, under "Marmyon," also remarks that "the Marmyons, it is said, were hereditary champions to the Dukes of Normandy, prior to the conquest of England."

What I had to say about the later generations of the Dymokes being Champions was, as Canon Lodge very justly supposes, simply given in a general way, as I was not acquainted with the present condition of the estate.

I look forward with lively interest to the publication of Canon Lodge's new edition of the Dymoke pedigree. My learned colleagues in genealogical research will readily understand that, having in my leisure moments during the last thirty-five years investigated the histories of hundreds of families, I should be more than human if I were not obliged to rely upon the kindness of friendly critics to correct errors into which I may have inadvertently fallen in covering so wide a field.

I am much indebted to the *Athenæum* for the information from the *New York Nation* and

Virginia Historical Magazine, giving the name of the wife of George Reade, who emigrated to Virginia, as "Elizabeth, daughter of Captain Nicholas Martian." JOHN MEREDITH READ.

THE BIBLE OF ST. ANTHONY.

33, Tedworth Square, Chelsea.

ON a recent visit to Rome I was shown an illuminated manuscript Bible, which I promised to make known in England. It originally belonged to St. Anthony of Padua, and is a fine example of calligraphy displayed on the softest vellum. It is adorned by rich miniatures in a state of perfect preservation, and contains many marginal notes in St. Anthony's own hand. There is not, I believe, the smallest doubt as to its authenticity, and its records are easily accessible. I extract the following paragraph from De Azevedo's 'Life of St. Anthony of Padua,' a work published at Bologna in 1790:

"In the ancient dwelling of the Signori Corbici of Castrocaro they showed me a room where, according to tradition, the Saint lodged while on his way from Monte Paolo to Forlì. Over the door there is the following inscription: 'In this room lodged the glorious St. Anthony of Padua when he passed through this town on his way to Forlì for the purpose of ordination. In this room the Saint beheld a heavenly vision, in commemoration of which he presented his own Holy Bible to his host's family. This sacred relic, which contains notes in his own hand, is here preserved for the benefit of the Saint's followers.'"

"This Bible," says De Azevedo, "has always been held in great veneration by the Corbici family." On May 5th, 1778, Count Filippo Corbici died, and, having no children, he bequeathed the said Bible to his cousin Signor Cesare Albicini. A copy of his will may be consulted in the archives of Bologna. I conclude this brief notice with an extract from a letter written by Signor Alfredo Tartarini, a professor in the Royal Institute of the Fine Arts at Modena, to the Director of the State Archives at Bologna:—

"Most willingly do I reply to your questions about the beautiful Bible formerly belonging to the Corbici family, which I have lately had an opportunity of inspecting. I unhesitatingly affirm that I regard the miniatures by which it is adorned as of great value, not only because of their treatment, but also on account of their originality of design. These miniatures are in perfect preservation and freshness, and I am confident that they are very valuable. I have, as you know, made a careful study of miniatures through long experience of ancient parchments."

This Bible is now to be sold by private contract, and those wishing to inspect it with a view to purchase, or to have further information, would do well to write, without loss of time, to Signor Carlo Malagola, Director of the State Archives at Bologna. RICHARD EDGECUMBE.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

I OWN a copy of this work, the third edition, "Printed for James Cawthorn, British Library, No. 24, Cockspur Street. 1810." "Printed by T. Collins, Harvey's Buildings, Strand, London." The water-mark on sundry pages is "Smith & Allnutt 1816." The fifth line on p. 76 in this copy reads:—

But where fair Isis rolls her purer wave.

I find in note to line 56 "ingenuous." Line 359 reads:—

If 'chance some bard, though once by dunces feared.

There is no comma after "Bards" on p. 2. "Aberdeen" is correctly printed on p. 80; and on p. 83 "Postscript" is rightly spelt.

A SURREY LAD.

I HAVE four copies of this book which have the water-mark "E & P 1805" on three pages in each copy; of these being the genuine first edition I think there can be no doubt. For on comparing them with those copies which have no water-mark (I have two before me now) it is at once seen that the type (excepting the title-page,

which is smaller) throughout is much larger, and the paper thinner and very inferior.

All six copies bear the same imprint, "T. Collins, Printer. No. 1 Harvey's Buildings, Strand." W. T. SPENCER.

PROF. W. D. WHITNEY.

THE alarming telegrams received in the early part of this month from the United States concerning the downward course of Prof. Whitney's illness had prepared us for the sad intelligence of his death which reached us last week. He expired at Yale College, New Haven, Conn., on the 9th of June.

William Dwight Whitney was born at Northampton, Mass., on February 9th, 1827; and four years after matriculating at Williams College, during which period he devoted all his spare time to the study of languages, he entered at Yale in 1849, and spent subsequently some years in the universities of Berlin and Heidelberg, to attend the lectures and enjoy the personal intercourse of Profs. Weber and Roth. In 1854 he was appointed Professor of Sanskrit at Yale, a chair which he filled till his death. In ancient Indian literature Vedic researches had from the very first a paramount attraction for him. In 1852 he brought out a tabular statement of the mutual relations of the various Vedic hymn collections, which by its lucidity and absolute trustworthiness earned for him high praise from competent authorities. In 1855 he commenced, jointly with Prof. Roth, the publication of an edition of the 'Atharva-Veda,' to which he added, in 1862, a scholarly edition of the 'Prātiśākhya' of that Veda. The translation of the Atharva hymns, on which he had been engaged for many years, was to go to press in the autumn of the current year.

His notes and other contributions to the Rev. E. Burgess's translation of the 'Śūryasiddhānta' proved him to be an excellent mathematician and astronomer; and in the literary controversies on such topics he could enter the lists against the most renowned scholars, and hold his own. In the department of Sanskrit grammar he achieved still greater successes. His work on the subject (1879) is the first attempt ever made at a presentation of grammatical facts on historical grounds. Whatever subsequent research in this direction may find to add, to modify, to correct, it will not take away a tittle of Prof. Whitney's merits as the founder of the historico-statistical method of Sanskrit philology. There is now a respectable and ever increasing band of Sanskrit scholars in the United States, all of whom have sat at Prof. Whitney's feet, and have made their mark in the several spheres of Sanskrit learning. In him they and the American Oriental Society have lost an ever ready and devoted guide. His various works on general philology—'Language and the Study of Language,' 'Oriental and Linguistic Studies,' 'Life and Growth of Language'—all bear the imprint of perspicuity, critical acumen, and mastery of details. As the author of 'Essentials of English Grammar,' and editor-in-chief of 'The Century Dictionary of the English Language,' he has done much for the cause of general education, not in his own country only, but wherever the English language is spoken.

Whitney was a stern but conscientious critic, especially in the field of Vedic interpretation, in which he was following his own independent lines; and he was most bitter and sarcastic, though never unjust, when he thought he had to deal with a disingenuous foe. His controversial essays, spread over a number of periodical and serial publications, are full of valuable grammatical observations, and should, together with whatever may have been ready for the press at the time of his death, be preserved in a collected form. Every educated American citizen was proud of owning Prof. Whitney as his countryman. The Philological Association

chose him their first president, while in the American Oriental Society he successively filled the posts of librarian, corresponding secretary, and president. Among the numerous foreign academies and learned societies that enrolled him among their corresponding members may be mentioned the French Institute, and the Royal Academy of Berlin, at whose instance he was also created a Knight of the Order "Pour le Mérite." Many universities both at home and abroad also on various occasions conferred honorary degrees on him. But these recognitions of sterling literary work, gratifying as they must have been, were not calculated to divert him from the path of a single-hearted, modest, disinterested, and genial scholar, who had earned the respect and cordial affection of many a fellow worker also on this side of the Atlantic.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold a chosen portion of the library of Mr. Birket Foster on June 11th. The selection, though comprising only forty-five books, realized 1,850*l.*, thus bringing the extraordinary average of 41*l.* per lot. The Shakespeares especially sold well, in some cases realizing unprecedented prices. Queen Elizabeth's Prayer-Book, 1590, sold for 19*l.* Herrick, *Hesperides*, 1648, 33*l.* Sir P. Sidney, Countess of Pembroke's *Arcadia*, 1590 (one leaf in facsimile), 26*l.* Walton, *Complete Angler*, first edition, 1653 (mounted on guards throughout and portions of leaves in facsimile), 150*l.* Shakespeare, *Poems*, 1640, portrait inlaid and second title in facsimile, 40*l.*; *A Midsummer Night's Dream*, James Roberts, 1600, 122*l.*; *Excellent History of the Merchant of Venice*, J. Roberts, 1600 (a hole through one leaf), 146*l.*; *First Part of the Life of Sir John Oldcastle* (a hole through one leaf), 1600, 41*l.*; *King Lear*, 1608 (a few head-lines cut into), 100*l.* (this copy sold in the Daniell sale for 29*l.* 8*s.*); *Henry the Fifth*, 1608 (a hole in one leaf), 51*l.*; *A Yorkshire Tragedie*, 1619, 38*l.*; *Comedies, Histories, and Tragedies*, 1623 (imperfect), 255*l.*; the second folio, 1632, 56*l.*; the third impression, 1664 (some margins restored), 130*l.*; the fourth impression, 1685 (a few leaves inlaid and margins restored), 25*l.* E. Spenser, *Complaints*, 1591, 40*l.*; *Shepherd's Calendar*, 1597 (a few leaves cut into), 17*l.* *Booke of Common Prayer*, 1549 (imperfect), 30*l.* *Froissart, Cronycles*, 1525 (imperfect), 35*l.* *Caxton, Myrrour of the World* (a portion of the work), 77*l.* *Holinshed, Chronicles* (imperfect), 1577, 25*l.* *Lycophron, Geneva*, 1601, John Milton's copy, with his signature on fly-leaf and notes on the margins in his autograph, 90*l.* (this copy cost Mr. Birket Foster 66*l.*). *Turner, Liber Studiorum*, 1812, 100*l.*

The same auctioneers sold the following books from various libraries on June 12th: Two volumes of Persian Drawings, formerly the property of Warren Hastings, 89*l.* *Psalterium secundum usum Ecclesie Parisiensis*, manuscript on vellum, fifteenth century, 24*l.* *Houghton Gallery*, 2 vols., 1788, 20*l.* 10*s.* *Les Fais de Maistre Alain Chartier*, Paris, 1489, 15*l.* 10*s.* *Errard, La Fortification*, 1620, 28*l.* *Dickens, Pickwick Papers*, 1837, 16*l.* *Westmacott, English Spy*, 2 vols., 1825-26, 12*l.* *Egan, Life in London*, in the original numbers, 1821, 14*l.* *Voltaire, Œuvres complètes*, 66 vols., Paris, 1819, 15*l.* *Arabian Nights*, by Sir F. Burton, 10 vols., 1885, 22*l.* *Combe, English Dance of Death and Dance of Life*, 1815-17, 34*l.* 10*s.* *T. Churchyard, Churchyard's Challenge*, 1593, 28*l.* *Rembrandt, Original Drawings reproduced in Phototype*, in portfolios, and edited by F. Lippmann and others, 15*l.* 15*s.* *Alken, National Sports of Great Britain*, 1821, 24*l.* *Strange, Engravings from Celebrated Pictures*, 26*l.* *Engravings by Bunbury*, in 4 vols., 110*l.*

The same auctioneers sold the following books

on June 13th from the library of Mr. Neville Rolfe: *Holbein, Les Simulachres de la Mort*, Lyon, 1538, 26*l.* *Blomefield, History of Norfolk*, large paper, with extra illustrations, extended to 33 vols., 158*l.* *Suckling, County of Suffolk*, 1846, 10*l.* 6*s.* A volume of *Engravings relating to Nelson*, 78*l.* A series of seven volumes containing a collection of Norfolk Portraits, 206*l.* A volume of *Suffolk Portraits*, 81*l.*

On Tuesday, the 19th inst., Messrs. Puttick & Simpson disposed of the books, MSS., autograph letters, and literary collections formerly the property (most of them) of Thomas Astle, Deputy-Keeper of the Records in the Tower, viz.: *Morant, History of Essex*, with additional plates and MS. notes, 14*l.* 10*s.* *Collection of Original Holograph Correspondence*, in 17 vols., 125*l.* *Collection of Original Letters relating to the American Colonies*, 1660 to 1768, 216*l.* A volume of *Autograph Letters from Sir Christopher Hatton, Sir Joshua Reynolds, and others*, 50*l.* *Visitation of Essex* (1630 to 1636), 15*l.* 10*s.* *John Taylor, Unpublished Poems*, 3*l.* 7*s.* 6*d.* *Original Charters*, 8*l.* 4*s.* *Oliver Cromwell, Autograph Letter*, with signature, 8*l.* *J. L. Motley, Private Correspondence with Prince Bismarck* (nine letters, 1866 to 1872), 60*l.* The total amounted to 654*l.*

Messrs. Christie, Manson & Woods sold on the 19th inst. the following books belonging to various owners: *Shakespeare, Comedies, Histories, and Tragedies*, the third folio, 1664, 435*l.* *R. Hakluyt, Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation made by Sea or Overland*, 3 vols. in 2, black-letter, 1599-1600, folio, 375*l.* *Claude le Lorrain, Liber Veritatis*, 300 plates, after originals by Earlom, 1777-1804, folio, 27*l.* *Turner, Liber Studiorum*, frontispiece and 70 plates, folio, 88*l.* The *Ibis*, from the commencement in 1859 to 1891, 34 vols., 49*l.* *Zoological Society's Proceedings*, from the commencement in 1830 to 1887, 44 vols., 47*l.* *Dresser and Sharpe, History of the Birds of Europe*, 8 vols., 4*to.*, 1871-81, 39*l.*

A NEW "BALADE" BY CHAUCER.

To save trouble, I propose to call the Balade which I lately printed in the *Athenæum* by the name of 'Womanly Noblesse.' These words occur in line 25; they also occur in 'Troilus,' i. 287.

I am sure I am very sorry that I claimed the discovery of this Balade, as it seems it was already well known. Let those who found it claim it, by all means. It was, however, wholly new to myself. As it is known that I am engaged in editing Chaucer, it would be a great kindness to me to give me any recent information in connexion with him or his works.

I cannot understand the difficulties that are raised. They do not consist with the facts. I notice some of the supposed objections.

1. In l. 20, *lo* is thought to be otiose. Rather, it emphasizes *such*. It so happens that Chaucer is extremely fond of *lo*. *Lo here* occurs four times in four successive lines of 'Troilus,' bk. v. 1849-52. There are many examples of its use to fill up a line:—

And seyde, O mercy, god, lo, which a dede!—T. iv. 1231.
And whanne, allas! by god, lo, right anon.—T. iv. 1319.
Swich fyn hath, lo, this Troilus for love.—T. v. 1838.

Especially in the 'House of Fame,' where it is sometimes quite otiose; see lines 593, 667, 865, 932, 936, 955, 957, 1022, 1269 (a bad case), 1341, 1429, &c. It is quite absurd to rely on such a test as this.

2. We are next told that *ful chose*, in l. 8, *s un-Chaucerian*. It is perfectly right. *Ful* means "fully," and can be used with a past participle. Precisely parallel is *ful drive* (not the modern "full-drive"), where *drive* is short for *driven*, precisely as *chose* is for *chosen*. It occurs in the 'Cant. Tales,' F. 1230. And in Boethius, v. pr. 3, 138, we find *ful y-preised*, i. e., fully appraised. How then can this be used as a test?

3. Then, in 1. 7, *herte* is, apparently, monosyllabic; and this is used as a test. But let us consider. It is easy to use a slight pause, or second cæsura, after *herte*; and the very faintest hint of a pause suffices for Chaucer to treat the word as an apparent monosyllable. Prof. Child gave some examples from the 'Cant. Tales' long ago: see B. 4005, E. 1237, F. 212, to which I can add another from 'Mars,' 185: "Therfor my herte for ever I to hir hette." The frequent use of *herte* as a monosyllable is a fair test; but a single example of it furnishes no test at all.

The ascription of the Balade to "Chaucier" (for such is Shirley's spelling) rests upon Shirley's authority. Since in other cases his authority is justly considered as being of some value, there is no reason for rejecting it in this particular instance.

I cannot go into the question of metre; it will be time enough to do that when any parallel example can be found. As far as I can see, the objections are individually, and therefore collectively, valueless; and I fail to understand why they have been raised.

WALTER W. SKRAT.

Literary Gossip.

In our number for July 7th we intend to publish a series of articles on the literature of the Continent during the past twelve months. In these Belgium will be treated of by Prof. Fredericq; Bohemia by M. V. Tille; Denmark by Dr. A. Ipsen; France by M. Joseph Reinach; Germany by Hofrath Zimmermann; Greece by Prof. Lambros; Holland by M. Taco de Beer; Hungary by M. L. Katscher; Italy by Commendatore Bonghi; Poland by Dr. Belcikowski; Russia by M. Milyukov; and Spain by Don Juan F. Riaño.

LORD RUSSELL OF KILLOWEN is engaged on an article on Lord Coleridge, which will appear in the pages of an American magazine.

INCREASED attention seems to be given to the discovery at Delphi of marble slabs containing fragments of hymns to the Delphic Apollo with a musical notation written above the words. Mr. Swinburne has made a metrical translation of the fragments, which will appear in the *Nineteenth Century* for July.

THE conference, of which Prof. Ramsay is the convener, to consider the proposals of the Gresham University Commission, will meet on the 30th inst. in the hall of the Royal College of Physicians. All the colleges concerned in the plan have agreed to send deputies, and it is expected that both the Senate and Convocation of the University of London will be represented, though they are officially at a deadlock, as the Consultative Committee of the latter, which was hostile to the Commissioners' scheme, has broken up without having yet been regularly superseded.

A RESOLUTION expressing general approval of the scheme will be submitted, but it is not likely to be carried without material reservations. It is felt that the proposed Statutory Commission ought not to be tied, as it is by the report, to a single solution, which may break down under the difficulties which we have already noticed in connexion with the constitution of the Academic Council. If the terms of reference are wisely enlarged the Government may possibly succeed in carrying a Bill to

establish the Statutory Commission before the end of the session.

THE July number of *Blackwood* will contain an article on 'Senoussi, the Sheikh of Jerboub,' the recluse head of the great religious movement which has for years past been making slow but silent progress in Northern Africa, and penetrating even into the Soudan, the Senoussi's followers accepting him as the expected Mahdi. In the same number will appear an article on the 'Memorials of Old Haileybury,' by Sir Auckland Colvin, who writes with personal knowledge on the short but brilliant records of that training ground of distinguished Anglo-Indians. Sir Herbert Maxwell contributes an article on behalf of the Wild Birds' Protection Bill, with which he has so closely identified himself; and Prof. Blackie has a congenial theme in 'Place-Names of Scotland,' throwing light on the influence of Gaelic.

MR. JOHN JACOB ASTOR recently published in New York a scientific romance, entitled 'A Journey in other Worlds: a Romance of the Future,' which is said to have had a certain amount of success. Messrs. Longman & Co. are preparing a new and revised edition for the English market, and hope to publish it early in July.

AN important holograph letter of Oliver Cromwell to his son Richard, written in 1656, will be sold by Messrs. Sotheby next month; also a very interesting letter from his son Henry, written when Governor of Ireland, referring to his retirement, with a holograph draft of the same letter, that he evidently drew up before he sent the fair copy.

MR. JOSEPH FOSTER is about to resume his genealogical undertakings on a more elaborate scale than he has ever yet attempted. The completion of his labours in connexion with the University of Oxford has set him free to prepare a whole series of volumes, in which he is being assisted by the best heraldic artists. As a further incentive to improvement in heraldic art, he announces a prize competition for amateur designs in the mediæval spirit. It is his hope to found a British Genealogical Society, for the mutual intercourse of genealogists, of which his rooms at Cambridge House, Shaftesbury Avenue, are to form the headquarters.

THE third volume of the Historical MSS. Commissioners' report on the Duke of Portland's family papers, edited by Mr. Richard Ward, will shortly be issued. It will consist entirely of extracts from the correspondence of members of the Harley family down to the year 1700, about the time when Robert Harley was first chosen Speaker. Among many letters of interest in the collection will be found some from Sir Edward (afterwards Lord) Herbert of Cherbury, and one only from his brother George, the poet; and many from Brilliana, the wife of Sir Robert Harley, much of whose correspondence preserved elsewhere was printed by the Camden Society some years ago. Her sons Robert and Edward held commands in the Parliamentary army in the West, and the letters to and from them supply many new details of events in the Civil War. There are also a few lively

letters from Andrew Marvell to Sir Edward Harley on public affairs in 1677.

THE Trustees of the British Museum will issue shortly the first volume of the 'Arabic Printed Books in the British Museum,' by Mr. A. G. Ellis, M.A., assistant in the Department of Oriental MSS. and Books. The plan followed in the work is, on the whole, similar to that of the 'General Catalogue,' and the first volume, of nigh upon 500 pages, will contain about 9,000 entries, and cover the literature from A to L. It is well known that the Museum is very rich in copies of early Arabic books printed in Europe, and all Arabic scholars will be grateful to the Trustees for the complete list, which, beginning with the 'Seven Canonical Hours' of the Greek Church, printed in Arabic type at Fani, A.D. 1514, ends with the last lithographed work printed in Bombay in 1894. The second volume will contain full indexes of titles and subjects, and a supplement.

A NEW and revised edition of Mr. S. R. Scargill-Bird's invaluable 'Guide to the Principal Classes of Documents in the Public Record Office' is being printed by Messrs. Eyre & Spottiswoode. The original issue met with a ready sale, and is now out of print.

THE library and reading-room of the Royal Irish Academy will be closed from July 9th to July 21st, both days inclusive.

MR. EDWARD DICEY's work on Bulgaria, where he has recently been residing for some months, will, we understand, be entitled 'The Peasant State.' It deals mainly with the political and economical conditions of a very interesting country.

THE death of Madame Agenor de Gasparin is announced. The Countess's best-known work was 'Les Horizons prochains.' She also wrote 'Vesper,' 'Le Mariage au point de vue chrétien,' &c.

FRITZ REUTER's widow, who died at Eisenach on June 9th, outlived her husband nearly twenty years. He died July 12th, 1874. Her self-sacrificing devotion to him in his sufferings, and his passionate affection for his "Lowising," are known from his own writings. The villa at the foot of the Wartburg, which was presented to him in 1864, and where he spent the last ten years of life, was dear to his widow for both reasons. Again and again since Reuter's death she has refused to sell it, though large sums have been offered for it, on account of its splendid situation. She has, it is said, bequeathed the house and all its contents to the Schillerstiftung.

MR. HENRY T. THOMAS, publisher, of New York, is preparing for publication a large subscription work, to be entitled 'Men of the Century.' It will consist of one hundred short biographies—each by a different author—of the Americans most eminent in war, statesmanship, science, and literature, and will be illustrated by portraits executed in colour, and other pictures.

WE hear with regret of the death of Mr. Virginius Dabney at New York, on June 2nd. Mr. Dabney, who was in his fifty-eighth year, was a native of Virginia, and some of the characters and characteristics of that State are represented in his remarkable novel 'Don Miff.' In November last Mr.

Dabney was appointed Deputy Collector of the port of New York.

A WELL-KNOWN bookseller has sent us the following amusing entry in the sale catalogue of the library of the late Mr. R. Montgomery, which was dispersed by auction at Antwerp the other day:—

"Plain or Ringlets? by Alfred Tennyson, Poet Laureate, with illustrations by John Leech. London, s.d., 8° d. rel. dos et coins chagr. rouge, tête dorée, figg. coloriées et noires."

MRS. TREGASKIS is going to open an interesting exhibition of bookbinding next Wednesday, and meanwhile has issued a catalogue with nice illustrations. Some of the bindings figured are excellent; but unluckily a German one has been made the frontispiece which is objectionable both in design and colour—to judge by the illustration.

A NEW edition of Chitty's 'Statutes,' superintended by Mr. J. M. Lely, the editor of the reprint of 1880, is to be brought out in twelve volumes or so by Messrs. Sweet & Maxwell.

CONSTANTINOPLE is not one of the places expected to be frequented by English governesses, but the small community there has established a home for them, to which 180% was last year contributed, and which was visited twenty-eight times by English and five times by Americans.

WE have received a short letter from Dr. Brockelmann regarding our strictures on his 'Lexicon Syriacum' (*Athen.* No. 3474). Naturally enough, those characteristics of his work which seem to us defects appear to him merits. We fear discussion would hardly lead to an agreement.

THE Parliamentary Papers this week include Education, England and Wales, Report for 1893 for the East Central Division (2d.); and Education, Scotland, Reports for the Southern, Western, and Northern Divisions for 1893 (3d. each); Ordinances made by the Scottish Universities Commissioners as to Parliamentary Grants, Salaries, &c. (1d.), and as to Libraries and Museums (1d.); and Report on Strikes and Lock-outs for 1892 (3s. 3d.).

SCIENCE

POPULAR SCIENCE.

The Story of our Planet. By T. G. Bonney, LL.D., F.R.S. (Cassell & Co.)—The announcement that Canon Bonney was engaged in preparing a general history of the earth was one calculated to arouse sanguine expectation. That it would be a scholarly production was certain, and that it would be well illustrated was probable. It is almost needless to add that both anticipations have been amply verified. 'The Story of our Planet' is indeed a sumptuous volume, in which will be found a singularly perspicuous exposition of the principal facts of physical geography and dynamical geology and of the present state of geological thought. Being addressed to the general reader, the work has the full advantage of the author's clear and incisive style, unmarred by the controversial acridity which sometimes distinguishes his more technical papers. By carefully avoiding the unnecessary use of scientific terms Prof. Bonney has succeeded in making the outlines at least of some of the most com-

plicated problems plain to all. He has not stooped to mere popular writing—such lapses as a joke at p. 513 associating *Stegosaurus* with the victims of the late Dr. Busby's educational zeal, or as "The Proletariat of Nature" as the heading to a chapter on lowly animal and vegetable rock-builders and rock-destroyers, being commendably rare—and his work gains thereby in dignity. On the other hand, it cannot be said that he has reached the sustained elevation of style of Lyell's immortal 'Principles,' with which he in his preface somewhat unwarily suggests comparison. Considering Dr. Bonney's long-continued investigations in petrology, it is disappointing to find so little of detailed statement respecting the methods of this comparatively recent class of research. The microscope now frequently checks and corrects the inferences of the field-geologist, and probably no one better than the author could have explained to non-geological readers how this is done. We are also surprised that so experienced a narrator should, in telling his "Story," have so sparingly alluded to those pioneer observers whose labours have rendered its relation possible. A touch of human interest, of great value in securing the sympathy of the reader, is thus unquestionably lost. To treat of glacial action without once mentioning Agassiz, of the problems of the North-Western Highlands without naming Lapworth or Nicol, of the inner constitution of rocks without saying a word of Sorby, or of the succession of organic remains in the stratified deposits without naming William Smith, is deliberately to rob the study of geological progress of one of its greatest charms. Dr. Bonney refuses all such aids; he gives the names of those authors whom he actually quotes, and that is all. In another particular the probable tastes of his readers do not appear to have been sufficiently considered. Fossils, in which so much of the popular interest in geology is naturally centred, are decidedly neglected. One chapter only is devoted to them, and that the most sketchy and least completely illustrated. There are, moreover, signs of haste or carelessness in this portion of Prof. Bonney's book, such as, for instance, the reference of fig. 157 (an excellent, and therefore unmistakable, figure of the triassic *Encrinurus liliiformis*) to the Jurassic genus *Apicrinurus*. Such slips are very rare in the previous chapters, and such as occur—e.g., "A mine at Weardale in Northumberland"—are not likely to mislead any one of common education. The illustrations—though many of them have already appeared in some of Messrs. Cassell's serial publications, such as 'Science for All'—are most of them very good indeed, some of the plates being perfect triumphs of colour printing.

Our Secret Friends and Foes. By P. F. Frankland, F.R.S. (S.P.C.K.)—The thanks of a large class of readers will be given to the author and the publishers of this little book, which forms an addition to the "Romance of Science" series of the Society for Promoting Christian Knowledge. The title may not suggest the matter immediately to all who hear it, but nevertheless it is appropriate and well chosen. Dr. Percy Frankland is a well-known and acknowledged authority on bacteriology, and the author of much original and highly important work on the subject. He gave in 1892 a series of Cantor Lectures at the Society of Arts on the 'Chemistry and Bacteriology of the Fermentation Industries,' and in addressing large and critical audiences in Edinburgh and elsewhere he has spoken of our secret friends and foes; by expansion of notes of these lectures this work has been obtained. In his work on the micro-organisms Dr. Frankland has been ably assisted by his wife, to whom he gracefully dedicates this little volume, certain of the plates in which are from her pencil. The great importance to all men of some knowledge of the habits of the low forms of life known as micro-

organisms or germs need not be insisted on, though nearly all our accurate knowledge of their behaviour has been gleaned within the last quarter of a century. Yet already we know that the power for good or evil of some of them is almost incalculable. Of course, Dr. Frankland is thoroughly at home in his subject, and writes generally in very clear and simple language, to be well understood by readers of the romance of science; but now and then we think he has left a sentence more adapted to a critical and advanced audience. After a general introduction to micro-organisms and the way in which they can be stained and examined, we are made acquainted with some of the micro-organisms in air, micro-organisms in water, useful micro-organisms, and malignant micro-organisms; and the concluding chapter is on the theory and practice of prevention in disease. Rightly Dr. Frankland often introduces examples and illustrations from his own work in studying these interesting organisms; but the reader is also made familiar with some of the marvellous discoveries of Pasteur, the devices of Tyndall and Hesse, and some of the work of Dr. Koch, of Hansen, of Warington, Winogradsky, Hellriegel, Kitasato, and others. He is shown how the number of microbes in a given volume of air can be measured, and how few there are in the air on a mountain, or even on the top of a cathedral, as compared with the number in a crowded railway compartment, or in the air at a soirée of the Royal Society. The number of colonies of micro-organisms found in one cubic centimetre of unfiltered Thames water, and the number in the same amount of water as supplied by the London water companies during every month in the year, are given in a table, and show how very efficient in freeing the water from organisms is the method of filtration adopted. For comparison results obtained from the waters of a few deep wells are given; these are almost free from micro-organisms. Among the useful organisms are mentioned the yeasts, the vinegar organism, the nitrifying organisms of the soil, and the nitrogen-fixing bacteria found on the roots of leguminous plants. Here also the power possessed by certain microbes of distinguishing between isomeric sugars or other physical isomerides is pointed out. The secret foes selected for notice are the anthrax bacillus, the erysipelas streptococcus—which, however, may occasionally be a friend—the tuberculosis bacillus, the tetanus bacillus, and the spirilla of Oriental cholera. The chapter on "Prevention in Disease" is specially worth attention; in it is told how some of the injurious microbes elaborate, when growing in the body, or even, under favourable conditions, when outside it, poisonous chemical substances which act in a very intense and rapid manner: to this poisoning by decomposed fish, mussels and the like, is due. The typhoid and the tetanus bacilli produce chemical poisons of this kind. The results of inoculation for small-pox, chicken cholera, anthrax, and hydrophobia are noted; and, finally, Metchnikoff's theory of leucocytes and phagocytosis is explained in a simple and lucid manner. The power of modifying the characters of bacteria by cultivation, and the power of educating them to attack some special enemy, are alluded to as of the highest importance in connexion with the problems of evolution, besides leading to possibilities of the utmost importance to the human race. Truly the romance of science is not lacking. This book deserves, and we feel sure will meet with, a large sale, and its readers will be both delighted and instructed. It is illustrated with forty-eight woodcuts.

Louis Agassiz: his Life and Work. By C. F. Holder, LL.D. (Putnam.)—This little volume forms one of the series of "Leaders in Science": it is naturally founded on the biography by Mrs. Agassiz, and may be recom-

mended more particularly for boys of naturalist tendencies. It contains a useful Agassiz bibliography.

The Romance of Electricity. By John Munro. (Religious Tract Society.)—This is a collection of electric marvels in nature and in art. Remarkable instances of lightning, fireballs, and St. Elmo's fire are given, with full references to authorities, and excellent illustrations. Some artificial electrical glows are then described, special prominence being given to the experiments of Crookes and Tesla. Very full information is given about electric fishes; and the chapter on the telegraph contains a great variety of particulars respecting creatures whose ravages are destructive of submarine cables and of land telegraphs. Interesting anecdotes about telegraphy are also to be found. The materials have been collected with much care and judgment, and will to a large extent be novel to most readers.

ASTRONOMICAL NOTES.

THE Fourth Annual Report of Prof. Copeland, Astronomer Royal for Scotland, speaks chiefly of the satisfactory progress which has been made with the construction of the new observatory on Blackford Hill. A new reduction of the Edinburgh astronomical observations has been undertaken, and an investigation made of the errors of the transit instrument. The service for the distribution of time has been carried on as heretofore at the old observatory on Calton Hill. A bifilar pendulum of extremely sensitive construction, on a principle suggested by Lord Kelvin, was temporarily mounted there on March 24th, the object being to indicate the minutest change of level in the foundation to which it is attached. Prof. Copeland proposes shortly to commence a series of systematic observations in conjunction with one to be made by M. d'Abbadie nearly on the same meridian in the south of France, which will show whether any appreciable tilt takes place at the same time at both stations.

The Report of the Kew Committee (registered on February 9th, 1893, as the "Incorporated Kew Committee of the Royal Society") for last year has been published. The work has been on the same lines as in preceding years. The new superintendent, Mr. Chree, commenced his duties on May 15th, and the Committee desire specially to record the efficiency with which the work was carried on in the early months of 1893 under the charge of Mr. Baker, the chief assistant.

The Report of Mr. Tebbutt's Observatory at the Peninsula, Windsor, N.S.W., for the year 1893, recently received, shows that there has been no relaxation in the work of that establishment. Its main efforts are directed to the observation of lunar occultations, of comets visible in the southern hemisphere, and of the meteorological instruments. Although not coming within the year 1893, it may be mentioned that Mr. Tebbutt secured a good series of observations of the comet (ii. 1894) discovered by Mr. Gale at Sydney on April 1st, the first of which was made on the 3rd of that month.

SOCIETIES.

ROYAL.—June 14.—Lord Kelvin, President, in the chair.—The following gentlemen were admitted into the Society: Mr. W. Bateson, Mr. G. A. Boulenger, Prof. H. L. Callender, Prof. W. W. Cheyne, Mr. E. E. Froude, Mr. A. E. H. Love, Mr. F. C. Penrose, Dr. D. H. Scott, Rev. F. J. Smith, Mr. J. W. Swan, and Mr. V. H. Veley.—The following papers were read: 'Flame Spectra at High Temperatures: Part II, The Spectrum of Metallic Manganese, of Alloys of Manganese, and of Compounds containing that Element'; Part III, The Spectroscopic Phenomena and Thermo-chemistry of the Bessemer Process,' by Prof. Hartley.—'The Complexity and the Dissociation of the Molecules of Liquids,' by Prof. Ramsay.—'The Molecular Surface-energy of the Esters, showing its Variation with Chemical Constitution,' and 'The Molecular Surface-energy of

Mixtures of Non-associating Liquids,' by Prof. Ramsay and Miss E. Aston.—and 'On a Method of determining the Thermal Conductivity of Metals, with Applications to Copper, Silver, Gold, and Platinum,' by Mr. J. H. Gray.

GEOGRAPHICAL.—June 18.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Dr. J. R. Jeaffreson, Messrs. E. H. Barton, W. H. Jessop, W. Le Queux, and A. J. B. Tapling.—The paper read was 'Survey of the English Lakes,' by Dr. H. R. Mill.

ASIATIC.—June 12.—Mr. E. L. Brandreth, Treasurer, in the chair.—Mr. Beveridge read a paper 'On the Khalāsāt at Tawārīkh, or Essence of History, of Sujān Rāi of Patiala.' He remarked that the book was written two hundred years ago, and was interesting as being, perhaps, the earliest and the best historical work by a Hindu. Sir Henry Elliot had accused the author of plagiarism, but probably the so-called 'Makhtasār-at-Tawārīkh' was an early draft of the 'Khalāsāt,' or a plagiarism from it. If the 'Khalāsāt' was a plagiarism, it was a fortunate one, as the alleged original had entirely disappeared. Prof. Dowson had described the author as writing like a bigoted and intolerant Mohammedan, but, in fact, there was not a trace of bigotry or intolerance in the work. On the contrary, the writer was remarkable for the liberality of his religious sentiments, and had been praised by M. Garcin de Tassy for his impartiality. He was certainly a Hindu, but his mind had been enlarged by association with Mohammedans. Probably he was a Sikh at heart. The paper noticed the valuable geographical information in the work and the writer's art in telling a story, and suggested that he might be described as the Indian Herodotus. The first part of the book had been rendered into Urdu by Sher Ali Afso, but with additions and omissions that were not always improvements. Sher Ali's work had been translated into French by the Abbé Bertrand, and into English by Capt. Court, but it was desirable that the original work should be published in its entirety. This had been recommended by Col. Lees, who had also suggested that part of it should be translated into English.

SOCIETY OF ANTIQUARIES.—June 7.—Sir A. W. Franks, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—The President exhibited and presented four volumes of original drawings of seals.—The following gentlemen were elected Fellows: Rev. G. A. E. Kempton, Messrs. E. J. Poynter, W. Morris, P. W. Ames, J. A. R. Monro, J. L. Myres, A. J. King, W. D. Caröe, H. B. Walters, W. L. Nash, W. Ravenscroft, and G. Salting.

June 14.—Viscount Dillon, V.P., in the chair.—Mr. Hudd exhibited a silver medalet with portraits of Nicholas and Dorothy Wadham, and an English fifteenth century reliquary or locket with figure of St. Katherine.—Dr. C. March read a paper on the date of Dun Aengus.—Prof. Hughes exhibited and described a selection of horncores and skulls illustrative of the origin of breeds of English oxen.—Mr. Somers Clarke read a paper on the methods used in making and ornamenting an Egyptian rock-tomb by successive gangs of workmen, each of whom executed a particular section of the work.—Mr. W. C. F. Anderson gave an account, illustrated by lantern slides, of the excavations on the site of a Roman town at Doclea, in Montenegro, carried out last autumn by himself, Mr. Monro, and others.

STATISTICAL.—June 19.—Sir R. W. Rawson in the chair.—Mr. W. J. Harris read a paper 'On a Comparison of the Growth of Wealth in France and England, also of their Economic Conditions, specially with Reference to their Agricultural Systems, and their Position in case of War.'

METEOROLOGICAL.—June 20.—Mr. R. Inwards, President, in the chair.—Mr. R. H. Scott read a paper 'On Fogs reported with Strong Winds during the Fifteen Years 1876-90 in the British Isles.' Out of a total of 135 fogs, 108 were associated with cyclonic and 27 with anti-cyclonic conditions. The majority of the fogs occurred with south-westerly winds and with temperatures very close to the maximum for the day.—Mr. R. H. Curtis read a paper 'On some Characteristic Features of Gales and Strong Winds.' After calling attention to the unsatisfactory state of anemometry, and after describing the "bridled" anemometer at Holyhead, Mr. Curtis stated that the greatest force of an individual gust which he had met with was registered in December, 1891, and amounted to a rate of 111 miles per hour, which with the old factor would be equivalent to a rate of about 160 miles per hour. Gusts at a rate of 90 to 100 miles per hour have many times been recorded, but the usual limit

for gusts may be taken to equal about 80 miles per hour, which on the old scale would be equivalent to about 120 miles per hour. Gales and strong winds differ in character very much; and as the result of a prolonged study of their general features as recorded by the bridled anemometer, the author has been able to group them into three general classes. He then described those gales which are essentially equally in character, in which the gusts constitute the main feature of the gale. In an average gale the ordinary gusts follow each other at intervals of about ten to twenty seconds, while the extreme gusts occur at the rate of about one per minute. Another class of gales are those in which the velocity of the wind is tolerably steady. In the third class are gales which appear to be made up of two series of rapidly succeeding squalls—the one series at a comparatively low rate of velocity, the other at a much higher one, the wind force shifting rapidly and very frequently from one series to the other. Mr. Curtis also stated that on looking carefully over the anemometer records he had not unfrequently found distinctly marked a prolonged pulsation in the wind force which recurs again and again with more or less regularity, of perhaps, twenty minutes or half an hour in some cases, and in others at longer intervals of about an hour more or less.

MATHEMATICAL.—June 14.—Mr. A. B. Kempe, President, in the chair.—The following communications were made in abstract by the Secretary: 'The Solutions of Two Differential Equations (Hyperbolic Sine and Cosine Functions),' by Mr. F. H. Jackson.—'A Theorem in Inequalities,' by Mr. A. R. Johnson.—'Some Properties of a (Tucker) Circle,' by Mr. R. Tucker.—'Note on Four Special Circles of Inversion of a System of "Generalized Brocard" Circles of a Plane Triangle,' by Mr. J. Griffiths.—and 'On the Order of the Eliminant of Two or More Equations,' by Dr. R. Lachlan.—Impromptu communications were then made by Prof. Greenhill, Dr. J. Larmor, and Dr. M. J. M. Hill.—At the subsequent special meeting, amongst other business, authority was given to the Council to effect the proposed incorporation of the Society under section 23 of the Companies Act, 1867.

PHYSICAL.—June 8.—Prof. A. W. Rücker, President, in the chair.—Prof. Ramsay, in opening the discussion 'On Experiments on the Relations of Pressure, Volume, and Temperature of Rarefied Gases,' by Mr. E. C. C. Baly and himself, recapitulated the chief points in the paper.—Owing to the absence of Capt. Abney, the 'Exhibition of Photographs of Flames,' which had been announced, was postponed.—A paper 'On the Isothermals of Ether' was read by Mr. R. Innes.

HELLENIC.—June 18.—Annual Meeting.—Prof. Jebb, M.P., President, in the chair.—The Secretary read the Council's Report, which showed the position of the Society to be eminently satisfactory. Besides the usual publication of the *Journal of Hellenic Studies*, the Society had in the course of the year renewed the annual grant of 1000. to the British School at Athens, and had made other grants for excavation and exploration in Asia Minor and in Alexandria. Important additions had been made to the library, and the loan collection of lantern slides had also been expanded. The general meetings had been so well attended that the Council had decided to raise their number from four in a session to six. The receipts of the year amounted in all to 1,034l., the expenditure to 922l., a balance of 214l. being carried forward at the end of the financial year, as against 259l. carried forward last year. Forty-eight new members had been elected, thirty-four had been lost by death or resignation, the total now being 769.—In moving the adoption of the Report Prof. Jebb took occasion to refer to some of the more important achievements of the year in the field of Hellenic studies. The discoveries of the French School at Delphi had been of great interest, and even greater promise. The treasure house of the Athenians, built shortly after the defeat of the Persians at Marathon, had been found, and the sculptures had proved to be most important examples of archaic art. In the walls of the temple of the Pythian Apollo had been discovered an archaic statue of the god which, as compared with the types known from Orchomenus and from Thera, presented a marked Egyptian character. The archaic colossal head of the Naxian sphinx had also been found. But no discovery had excited greater interest than that of marble slabs containing portions of a hymn to the Delphic Apollo, with a musical notation written above the words. The fragments were fourteen in number, and in one passage the musical notes were all but complete. The letters which indicated them were those of the ordinary Greek alphabet, and the key had been given by the Greek writer Olympios in the time of the Emperor Julian. The instruments used had

been the lyre and the flute, and the vocal music was in unison. Performances of the hymn had been given first in Athens, but more recently in London and in Cambridge. In Athens, Dr. Dörpfeld had discovered the site of the fountain known as Enneakrounos. Outside Greece important researches had been made in Cyprus under the direction of the authorities of the British Museum, from funds bequeathed by Miss Elizabeth Turner. Among the publications of the year one of the most important had been that of Prof. Furtwängler's 'Meisterwerke der griechischen Plastik,' which had thrown much fresh light on the history of Greek sculpture in the fifth and fourth centuries B.C. Prof. Armitage Robinson had had the unique privilege of examining the MSS. in the library of St. Sophia at Constantinople, but had, unfortunately, found no Greek MSS. there. In conclusion, Prof. Jebb referred to the following members of the Society, who had passed away during the year, viz., Lord Bowen, M. Waddington, Sir W. Smith, Mr. T. Wood (of Patras), and Mr. C. Jenner.—In seconding the adoption of the Report, Mr. E. Gardner, Director of the British School at Athens, acknowledged the services rendered to the School by the Hellenic Society, not only by the annual grant, but still more by the facilities given for the publication of results in the *Journal of Hellenic Studies*.—The Report was unanimously adopted.—Mr. Gardner then read parts of an article on recent archaeology in Greece, which will appear in the next number of the *Journal*.—The President and Vice-Presidents were re-elected, Prof. Bywater and Dr. Sandys being added to the latter in the place of Dr. Freshfield and Prof. Poole. Mr. J. W. Headlam, Sir H. Howorth, Mr. M. R. James, Mr. H. S. Jones, and Mr. W. C. Perry were elected to vacancies on the Council.

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of British Architects, 8.—Presentation of the Royal Gold Medal to Sir F. Leighton.
—Geographical, 9½.—Kadristan, Mr. G. S. Robertson; 'The Harnsworth-Jackson North Polar Expedition,' Mr. F. G. Jackson.
Tues. Statistical, 5.—Annual Meeting.

Science Gossip.

THE second part of the Royal Society's *Catalogue of Scientific Papers* (vol. x. of the whole series) for the years 1874 to 1883 has appeared after much delay.

M. E. LEFÈVRE, President of the Société Entomologique de France, died the other day at the age of fifty-five. He was one of the first entomologists in Europe, and also a distinguished botanist.

FINE ARTS

A Mound of Many Cities. By F. J. Bliss. (Palestine Exploration Fund.)

UNDER the above title Mr. Bliss gives an interesting account of the excavations which he carried out at Tell el Hesi, the supposed site of Lachish, for the Palestine Exploration Fund. The excavations were commenced in 1890 by Prof. Flinders Petrie, and they were continued during 1891–2 by Mr. Bliss, who has described the results he obtained in clear, modest language. The results, though of great archaeological importance, are somewhat disappointing, for they do not supply any direct evidence that the mound is the site of Lachish, and, excepting the clay tablet with an inscription in cuneiform, few articles of value or interest were found.

Many centuries before Christ an unknown people, possibly Amorites, founded a town sixteen miles east of Gaza, on a bluff 60 ft. above the torrent-bed now known as Wady el Hesi. The town, constructed of sun-dried bricks, as buildings have been in the East from the earliest times, was for some cause abandoned. The mud houses fell to pieces, and streets and rooms were alike filled with fallen earth. On the ruins of this city another was built, and so, during

the course of centuries, town followed town until there was a mass of ruin 60 ft. high. Then the site was finally abandoned, and centuries of wind and rain converted the vertical series of towns into the mound called by the Bedawin Tell el Hesi.

Mr. Bliss cut down one-third of the mound, layer by layer, and about 750,000 cubic feet of earth and rubbish were systematically removed and carefully examined. The mode of excavation adopted was well calculated to secure accurate results, and the system of offering *bakhshish* for all finds seems to have counteracted any tendency to petty theft. Mr. Bliss's descriptions of his work and of the men and women who worked for him are decidedly pleasant reading. With the Bedawin and the fellahin, no less than with the representative of the Porte, he was on the best of terms; and he has shown an aptitude for excavation which must be highly gratifying to the distinguished explorer under whom he served a short apprenticeship.

Mr. Bliss considers that the mound contains the remains of eleven cities; and he dates the first settlement as early as B.C. 2000, and the final abandonment of the site between B.C. 400 and 300—a period indicated by the absence of coins and other late objects. About midway in the Tell is a bed of ashes, 3 ft. to 7 ft. thick, which appears to extend over its whole area, and to form a marked line of separation between the six cities above and the five cities below it. Immediately beneath this bed was found a small tablet of hard burnt clay resembling, in size and shape and in the forms of the cuneiform characters inscribed upon it, the tablets discovered at Tell el Amarna. None of the articles associated with the tablet or found below its level is later than the eighteenth dynasty, so that the city in which it was discovered may with some certainty be dated at about B.C. 1450. The importance of this find can scarcely be exaggerated, for the tablet not only dates the pottery and other articles found with it in the mound, but it confirms the opinion, expressed many years ago by Prof. Sayce, that inscribed tablets of pre-Israelitish Canaan lie buried beneath the soil of Palestine. On the tablet a certain Zimrida is twice mentioned, who may possibly be identical with the Zimridi, Governor of Lachish, one of whose despatches to the Egyptian Pharaoh was found at Tell el Amarna.

Without entering into a discussion of the dates assigned to the several cities by Mr. Bliss, we may mention that in the two earliest, pottery of a well-marked type and copper or bronze tools were found. An analysis of the tools by Prof. Gladstone showed that they contained no admixture of tin, and indicated that the makers were aware of a process by which they could harden their copper so as to make it a good cutting instrument. Above these cities there is a distinct change in the character of the pottery: Phœnician pottery first appears, and with it were found fragments of pottery resembling the finest Egyptian ware of the Tell el Amarna period.

In the first two cities above the bed of ashes much Phœnician pottery, some of a good type, was found, associated with eighteenth and nineteenth dynasty scarabs,

a cylinder with twenty-second dynasty glazing, and a fragment of a plate (fig. 194) with three Phœnician letters, which Prof. Sayce considers cannot be older than the eleventh century B.C. From the same cities came a scarab (fig. 115) with characters supposed to be Hittite or badly formed Egyptian hieroglyphs; and the only ornamented stone work uncovered—a pilaster (fig. 114) in low relief, terminating in a volute, which has a striking resemblance to, though more archaic than, the pilaster unearthed at Jerusalem by Sir C. Warren ('Recovery of Jerusalem,' p. 89). In the fourth city above the ashes was found the fragment of a neck of a jar (fig. 197), inscribed with four Phœnician letters, which Prof. Sayce and M. Clermont Ganneau consider to be of pre-exilic date. Above this city iron objects are common, and there is much of the polished red and black Greek ware which is known to range from B.C. 550 to B.C. 350.

There seems good reason to suppose that Tell el Hesi is the site of Lachish, but, unfortunately, nothing has been found which enables us to identify the city destroyed by Joshua, that fortified by Rehoboam, or that of which the siege by Sennacherib is so graphically represented on the Assyrian slabs in the British Museum. Possibly the city immediately below the bed of ashes is that destroyed by Joshua, and Mr. Bliss's City VI. the one besieged by Sennacherib.

'A Mound of Many Cities' is well illustrated, and there are useful appendices containing Prof. Sayce's translation of the tablet; Dr. Gladstone's analysis of five of the metallic objects; Prof. Day's notes on the bones, teeth, and shells; and Mr. Spurrell's report on the flint implements found. The book would have been improved if a sketch map showing the position of Tell el Hesi had been added, and if the "finds," with their levels, had been given in a tabular form.

Mr. Bliss has shown that he can carry out excavations on scientific principles, and describe clearly what he finds. We have no doubt that the excavations which he has lately commenced at Jerusalem will be conducted in an equally satisfactory manner, and we hope that they may be attended with even more important results.

BUT for the enterprise of Mr. J. B. Muir we should not have thought it was worth while to have *A Descriptive Catalogue of the Engraved Works of J. F. Herring, Senior*. Mr. Muir knew better than we, and he has vindicated the British Empire against Redgrave in the 'Dictionary of Artists,' which called Herring "the son of a Dutchman" (Redgrave was not incapable of humour), and 'The National Biographical Dictionary' (*sic*), which describes him as "the son of an American," meaning that his father was born in New York. Happily, however, it turns out, Mr. Muir says, that on August 12th, 1795, the clever painter of horses was born in Blackfriars. Mr. Muir's enthusiasm is worthy of high praise, and sportsmen ought to be immensely indebted to him for his catalogue as well as for the lists, which follow it, of pictures exhibited by Herring at the Academy, British Institution, Suffolk Street, and the Portland Gallery.

THE NEW GALLERY.

(Second and Concluding Notice.)

THE landscapes—a few of them landscapes with figures more or less important—have still to be noticed, and we may begin our remarks with Mr. J. Charles's *Evening on the Arun* (No. 11), a clear and bright picture, somewhat like a Constable, and representing, with appropriate harmonies of tone and tint, a white cliff facing the sun, a placid river, and much lush herbage, the naturalistic treatment of which contrasts with the eclectic, not to say monumental mood of Mr. F. Dillon's *Evening at Stonehenge* (9). Mr. Charles is one of the ablest of our rising landscapists, and, like Mr. Dillon, he often imparts to his works those touches of pathos at which 'Evening on the Arun' aims but indirectly. In *The Old Chalk Pit* (78), for example, it is as direct as it is expressive. That work is, in fact, a broadly and sympathetically painted study of evening light, glowing in a huge white hollow, and simple enough to be epic. In *Afternoon Sunlight* (13) Mr. C. W. Wyllie has painted a vista of a canal, numerous boats, and old red-tiled houses and other buildings as they are seen in the strong, lurid light of a spring evening while the deep local colours, black, purplish hues and dingy reds, are harmonized with the sky and olive and grey water. A strong, but by no means interesting picture of nature, this work will probably attract less attention than its merits deserve. Full-toned, distinct with colours of a sadder kind, their strength and veracity bring these pictures into accord with the powerful brilliance and resplendent hues which are conspicuous in *A Bright Morning after a Breeze* (18), by Mr. Henry Moore, where the almost amethystine surges, surcharged with light, are driven before the wind under the lingering impulse of a recent gale. The charm of Mr. Moore's picture is enhanced by the dignity of the cloud masses overhead and the treatment of the sea as a whole; indeed, the waves are drawn with the solid precision of sculpture.

In *The Morning Light* (23) is a serene idyl of Mr. E. Parton's devising—a tender and harmonious view of a quiet stream, bordered by tall, graceful ashes beautifully drawn. But its silvery warmth is its most conspicuous merit. The visitor will be sure to enjoy the purity and repose of the same artist's *The Gorbio Valley, Mentone* (124).—Mr. I. Hetherington's *Aylesford on the Medway* (28) is bright and modest.—No. 32, Mr. W. Llewellyn's *Late Autumn Afternoon, Whitby*, is a sympathetic study in sun-flushed mist of a scene which Mr. A. W. Hunt has painted even more tenderly and subtly. As a whole Mr. Llewellyn's picture inclines to paintiness; still the treatment of St. Mary's Church and the grand convent ruins, looming through the luminous haze, is fine and just, broad and simple.—The somewhat nebulous treatment of No. 32 differs from Lord Carlisle's crisp and emphatic touch, his love for good drawing and assured modelling, which are to be seen both in the solid, dignified, and careful *Castle of Jodhpore* (34), a rock-fortress placed on high amid hill-tops, and in *Bambro' Castle* (266).—Mr. M. Lindner's nocturne in blue and silver, embroidered with sparkling lights, a misty moonlit view of *Sleeping Waters, St. Ives Bay* (36), is a good example of that aspect of nature for the discovery of which and of its paintableness the world is greatly indebted to Mr. Whistler.—The charm of Miss A. Alma Tadema's fine picture of the *Evening Star* (58) is not to be resisted by lovers of nature. This young lady excels in rendering the exquisite gradations of the light and colour of the air. Almost equally charming is her picture of *The Rising of the Lark* (148), in which the bird soars high above the floating white cloud and pierces the blue air that, being flushed with the gold of the sunlight, is transmuted into green. The lark himself seems to

us (although that may be a necessity of the subject) a good deal too big.

Mr. W. Logsdail's *Il Ponte Storto, Venice* (92), is, like his pictures at the Academy, undeniably solid, well drawn, rich, and full of colour. For the same qualities we like *The Adam and Eve Angle of the Doge's Palace, Venice* (121), a subject so renowned through Mr. Ruskin's writings that, during the flowering time of his popularity, countless hosts of young ladies and gentlemen valued these rude if spirited sculptures and their architectural accompaniments above the Parthenon. It was a happy time, a time of noble delusions, the result of sincere, if half-taught and illogical fancies. *Early Morning, Venice* (131), the well-known view of the Doge's Palace and the canal in front of it, is full of silvery and pearly light. Luminous and pure, it is the most lightly touched and refined of all the painter's works that we have seen. In fact, his improvement in these respects is wonderful.—*The Arno Fishing Hut* (98) of Mrs. R. Corbet, a river view, with an expansive distance full of colour, is a capital piece of work. *By the Wood* (115), by the same painter, is a solemn and expressive landscape. The sky is luminous, and there is much good colour.—Mr. R. Corbet's contributions are masculine and artistic; for instance, his *Sunset* (100), a powerful rendering of the fiery glow seen between the stems of darkening trees. The picture as a whole is noteworthy for its strong colour and tone. Another contribution of Mr. Corbet's, *A Morning Study* (103), is a beautiful illustration of the converse effect. In fact, it is a highly artistic representation of a woodland side where dark trees rich in colour stand sharply out against the clear blue sky and its rosy clouds. The painting of the foreground is particularly brilliant, and, in despite of its strength, quite harmonious.—*The Roses* (101) of M. Fantin-Latour is, as most of his works are, artistic in all respects, admirable in grouping, deftly touched and sound in colour, and fit to be employed as an example of chiaroscuro. Nearly as good is No. 112, representing a group of various roses in a glass, the title of which is

With whose sweet smell the air shall be perfumed.

Tagentes Patula (156) is another fine work by M. Fantin-Latour.—Mr. G. Wetherbee's *An Autumn Morning* (132) is a charming rendering of nature just after dawn, and distinctly inspired by a choice and "classic" motive. It is very broad, simple, and pure; but still better is the larger picture conspicuous in the North Room, entitled *In the Dawn of the Year* (229), a delightful idyl in silver and pearly hues. All its fine elements, especially that "classic strain" to be admired in 'An Autumn Morning,' unite in exalting 'In the Dawn of the Year' to the first rank among this season's landscapes.

Mr. Herkomer's *Nomads* (140) is a large landscape, painted in a manner which reminds us very unpleasantly of Mr. J. W. North's unfortunate treatment of similar subjects. It is hot, weak, and exceptionally thin. It has, however, some better elements, for its style is large and there is sterling pathos in two large figures walking painfully in the road. These are the nomads of the title, a stalwart matron in rusty garments, worn by vice and toil, and her sick and footsore son, a lad of twelve or thereabouts. The faces are excellent and touching in different ways.—*The Drummer-Boy's Holiday* (149), by Mr. R. T. Waite, is an expansive view of the South Downs in warm evening sunlight, and it is painted in the manner of the old English landscapists who followed De Loutherbourg. Its solidity, breadth, firm and crisp touches, exhaustive draughtsmanship, and simple naturalism, and even its conventional, old-fashioned style, are directly opposed to the pretentiousness and easy-going flippancy of Mr. Herkomer, and are highly creditable to a studious artist.

Prof. Costa, as our readers are well aware, is the founder of a school, and his poetic land-

scapes have proved a source from which more than one artist of distinction in this country and abroad has derived much. Without losing their individuality, George Mason and Frederick Walker were more or less in his debt, and so, obviously enough, is Mr. Corbet. The professor was never more delightfully represented than by his three choice idyls which really adorn this gallery. The first of them is *The Port of Astura* (153), an historic site, now represented by an inlet in a low cliff filled with a placid sea, and, so to say, saturated with the subtlest charm of repose and the light of Claude. It is a lovely, yet sober piece of colour, full of harmony and a noble sense of the graces of line and tone. Even zealots for Claude may admit that 'The Port of Astura,' being free from artifice, is more to be coveted than many a mannered Claude. The same tribute of admiration is due to *A Dream of Rest* (175), a picture of pearly sunlight of the loveliest sort, rich in pure colour, and instinct with harmonies in tone that are in themselves idyllic. Its composition, too, is distinguished by grace and reposeful beauty. Hardly less delightful is *Where the River meets the Sea* (191), a study of the sentiment of twilight to which the incident of the lesser water losing itself in the greater, of itself imparts an appropriate charm. In fact, it may be called a sort of elegy for the death of a day. In its refined and undemonstrative way this beautiful picture excels as a composition, in its coloration, and in its tonality.

Mr. A. T. Nowell's *Light at Eventide* (165) is harmonious, bright, and full of light and colour.—*The Morning Sun* (181) of Mr. A. East suffers a little, as his works often do, from an excess of paint, otherwise it is a sympathetic and choice study of the effect of dawn upon an English landscape.—*The Dawn* (184) of Mr. Adrian Stokes is an idyl of another and a very homely sort, and a powerful rendering of the sun-flushed air above a cultivated plain. The breadth of an almost shadowless effect, the splendour of an almost sullen glory, and the fine gradations of a vast and cloudless atmosphere find adequate and robust representation here. The painter's *Coves in a Cope* (72), although a respectable picture of nature, is commonplace compared with this.—*The Landscape* (192) of Mr. W. Padgett is a capital sketch (in a good style characterized by breadth and vigour) of the effect of rainy evening.—*The Forecast of Christmas* (188) of Mr. R. W. Macbeth reminds us of other pictures of his of a cider country. Brilliant and pure light, and wealth of colour, distinguish the representation of the interior of a straw-littered shed at the time of making cider. One of those very ripe and buxom girls whose charms Mr. Macbeth has immortalized attends to the press, while a man works the handle of the wheel. It is a capital picture, yet luminous, broad, and powerful as it may be, its comparative slovenliness is not significant of any great devotion to his art on the author's part.—Mr. A. Lemon's *Stolen Cattle* (200) marks him out as a sort of English Luminist; the figures are good, and the landscape is appropriate and broadly painted.—Tender and pretty is Mr. J. Aumonier's *Hayfield at Amberley* (204).—A powerful landscape is to be found in Mr. A. Parsons's *Lonely Farm* (210), a potato field and old buildings that catch the glow of sundown, while the warm yet pallid full moon rises slowly.—We notice with pleasure in this exhibition the following works in oil and water colours, which, although praiseworthy for various reasons, do not call for special remark: Mr. L. L. Brooke's "I was ever a Fighter" (221), a man-at-arms in armour; Lady Lindsay's artistic and richly coloured study of flowers, *Carnations* (225); Mr. Holman Hunt's hard, yet brilliant, solid, and vivacious portrait of *H. Rathbone, Esq.* (234); Mr. Peppercorn's bright and true landscape *On the Cornish Coast* (240); Mr. S. A. Forbes's *By the Fireside* (245); Mr. H. Hardy's

A Partridge Drive (251); *Mrs. Drew's Entrance to Boscastle Harbour* (271); *Mr. P. Burne-Jones's Sunset* (289); *Mr. C. P. Knight's Down the Valley of the Lynn* (294), a noble natural composition; *Mr. T. C. Gotch's Roby* (346); the *Marchioness of Granby's* refined and pure drawings of *Miss N. Bourke* (349) and *Captain the Hon. M. Bourke* (352); and *Mr. A. Hughes's "You cannot barre Love out"* (377).

Among the sculptures in the Central Hall we may single out as deserving of special admiration *Mr. G. Simonds's* highly poetical statuette of the *Goddess Gerd—the Northern Aurora* (417), drifting upon the northern breeze, so as to suggest the tremulous radiance of the aurora borealis, which the Scandinavians took to be the fiery hair of this divinity. The body and arms are beautifully modelled; so, too, are the lower limbs, but the legs appear to us much too long. By the same sculptor is a fine Italian *Head of a Lady* (416).—We admire likewise *Mr. J. W. Swynnerton's Love's Chalice* (420), a capital group forming part of a picturesque fountain that has been designed in good taste and executed with extreme skill and care; *Miss A. M. Chaplin's Watty, the Queen's Pet* (430), a dog; *Mr. Onslow Ford's* highly spirited and artistic *General Gordon and Camel* (446); and *Mr. G. Frampton's Caprice* (447), the plaster original of which we have seen before.

NEW PRINTS.

AMONG the best things of its kind is the delicate, low-toned reproduction upon wood, by *Mr. W. Biscombe Gardner*, of *Mr. Watts's* portrait of 'Mr. George Meredith,' which is now in the New Gallery. *Mr. Gardner* is his own publisher at Thirlstone, Hind Head, Surrey, and Messrs. Mathews & Lane of Vigo Street are his London agents. The block is 8½ in. by 12 in., and gives all that can be desired of the character, expression, drawing, and modelling of the fine picture we admired in Regent Street.

That the Germans do not take kindly to chromo-lithography is a fact forced upon all who have witnessed the failures of the Arundel Society to procure at a cheap rate prints in colours from Berlin. The Society has been dreadfully angry with us—indeed, we have been denounced from the chair at general meetings in Bond Street, because we really could not give praise to these prints. We are glad, therefore, to say that the last print issued by the Society not only shows that our criticisms were justified, but that in Paris chromo-lithography accomplishes what seems impossible in Berlin. It is, though a little flat and thin, a clear, luminous, soft, and warm transcript by *M. Lemerrier*—with most of the qualities of the original, excepting its polished modelling—of 'The Marriage of the Virgin,' painted by *Pietro Perugino* in the choir of *S. Girolamo*, near Spello. Apart from its proper qualities, it is very interesting to us because it shows in two or three of the girlish bridesmaids' faces the very type to which *Raphael* was partial, and which he often painted, doubtless from his master's model, as in the 'Madonna del Gran Duca' in the Pitti, the Orleans Madonna, and 'La Belle Jardinière,' all of which were painted before 1508. The forms of *Maddalena Doni's* face are traceable in this type of visage, of which *Perugino* was so fond that it might well be named after him, as he clung to it much longer than his pupil did. *Mr. Malcolm's* silver-point 'Head of the Virgin,' by the latter, now in the British Museum, is evidently a study from the fair maiden in question.

From the Art Union of London we have received an artist's proof of a plate etched by *Mr. R. Macbeth* after *Mr. H. W. B. Davis's* smaller picture at the Academy in 1892, called 'Summer Time.' Although a little spotty and too black in the shadows,

it is acceptable as a print of a sound picture. — 'The Surrender of the Garrison of Huningue' is the subject of a highly characteristic work by *M. E. Detaille*, very fortunately reproduced in goupilgravure, and published by *M. Boussod, Valadon & Co.* We have a *remarque* proof, with the signature of a dismounted cannon. From the same publishers we have received ten of their pretty and acceptable "Estampes Miniatures," being reduced versions in goupilgravure of capital pictures, members of a series which has worthily attained to a high number. Differing modes of kissing the mistress and the maid are amusingly illustrated by *M. Delort's* 'Devant' and 'Derrière,' which aptly suit the series. — *Mr. F. G. Stevenson* etched and *Mr. H. J. Brooks* painted a rather lifeless and scattered design of *Eton boys* in the 'Entrance to School Yard.' Photography of some sort has been employed to reproduce a rather dull design by the same painter, called 'Eton—Field—School of Old Etonians.' Messrs. Dickinson & Foster are responsible for these works, about the art of which there is not much to say.

THE SALONS.
(Fifth Notice.)

THE portraits painted by *M. Aman-Jean* at the Champ de Mars (Nos. 22-27) depict the frail and delicate envelopes of shy and pensive souls. Around them all is silence and retirement; the sad tints, the sober details of the furniture, the severity of the costumes, the mystery of the veiled daylight, harmonize in a delicate and, as it were, subdued symphony. There is in all these revelations of lives very austere and very noble much evident sincerity; the art and the thought, the painting and the idea, unite in an accord so intimate that one yields without a struggle to their somewhat morbid charm.

And it is also by a charm of intimacy, of retirement, of interior life, that the portraits of *M. Lerolle* (727) and *M. R. Ménard* (786) please at the Champ de Mars. Among the most attractive by their youthful and penetrating grace, I ought to mention a portrait of a young woman by *M. Kroyer* (666). She is standing on the seashore (she wears a saffron robe) on the beach of Skagen, in the enchantment of one of those long summer twilights that you wot of. She has paused to enjoy the ineffable charm of the hour, and the light envelopes her from head to foot with a soft caress. Her delicious profile, her gown, of a light stuff, bound closely to her figure by a yellow ribbon, the hat of yellow straw, which she holds in her hand, are gently exalted against the unending background of blue sea. She is seen in a sort of halo of tenderness and harmony. It is truly a plenitude of charm, in which all nature, the softness of the damp atmosphere, the peaceful splendour of the sky, the caressing and modest conceit of the blue waves, unite in a loving and pure apotheosis. The art of the painter, whom one feels to be equipped with all the resources of modern impressionism, has simplified, modified, enlarged, softened, and in its frame of sky and ocean the portrait remains intimate as a confession.

M. Dagnan-Bouveret has desired to make a portrait of *Madame Bartet*, of the *Comédie Française* (324), a sort of apotheosis. He has seated her with a flower in her hand, wearing a dress of sombre iris, secured to the figure by a golden band, in the foreground of a nocturnal landscape in which are shadowed the Pont des Arts, the outlines of the *Ste. Chapelle* and *Notre Dame—the décor* of Paris, of which she is the queen; and in this effigy of ardent grace—as in the portraits of a young woman in a ball dress (318), of a Breton *Marchande de Cierges* (319), and of a young painter his pupil, *M. Meunier* (322)—he has introduced a singular mixture of unrest and of will, and all those qualities of precision,

finesse, and force which make of him, at this moment, one of the most interesting masters, and one of the most worthy chiefs of the young French school.

It goes without saying that the masters of the craft have exhibited: *M. Bonnat* (*Portrait du Prince de Monaco*, No. 225) and *M. Lefebvre* (very lovely *Portrait de Mlle. G. H.*, No. 1116) at the Champs Élysées, *M. Benjamin-Constant*, *Aimé Morot*, *Baschet*, *Carolus-Duran*, &c.; but it is superfluous to dwell on the details of works which teach us nothing new concerning any one of them.

As to the foreigners, I need only mention a portrait which has been much noticed and which has obtained a most signal success—*Sir Walter Gilbey*, by *Mr. Orchardson* (Champs Élysées, 1399). For the minute, unflinching notation of all the peculiarities of the individual resemblance, it is impossible to dream of anything better than this image, where the execution (precise and intentional, and absorbed by little incisive touches) thrusts before the eye, accumulates, and condenses the characteristic verities of the description and almost of the biography. An inscription on the frame informs us that *Sir W. Gilbey* has rendered great services to the national industry of horse-breeding: we could have guessed it.

The portraits by Messrs. *James Guthrie* (581-582) and *Alexander* (15-21) at the Champ de Mars, *M. Jean de la Hooe*, of Brussels (940-941), and *Mr. Fox*, of Australia (759), at the Champs Élysées, have also been deservedly appreciated. As to *M. Chartran*, two years ago he painted *Leo XIII.* as a diplomatist; this year he has depicted at the Champs Élysées *M. Carnot* (416) as a martyr, sitting with an air of resignation beside his work-table covered with big volumes, and fingering in a melancholy manner a voluminous register in which he is not reading, while he seems to be lost in a sad sort of dream. *Leibnitz* said that "all that speaks in the soul of *Cæsar* is represented in his body." If *M. Chartran* is to be believed, no great thing goes on in the soul of *M. Carnot*.

ANDRÉ MICHEL.

A GNOSTIC GEM.

Kinnaird Castle, May 30, 1894.

In the *Athenæum* of April 28th *Mr. Seymour Conway* describes an amethyst intaglio, and invites explanation in regard to its design and inscription; the former, "a lizard (or crocodile) walking with a small lizard (or crocodile) on its back"; the latter, three lines in what he surmises to be "the so-called 'Sabellic' alphabet." It seems to me hardly doubtful that the gem is one of those commonly termed Gnostic, some of which are religious σύμβολα or tokens, some mere amulets, while others serve in either capacity. Though representing the views of numerous early sectarians, who variously blended together Christianity, Judaism, Mithraism, and several paganisms, these gems bear to one another a strong general likeness. Their designs are most frequently Egyptian in type, almost universally their legends are in Greek capitals (usually square), and they furnish a text (often designedly unintelligible) which in general seems to be Coptic, or otherwise of some Semitic language, sometimes, in either case, strangely mingled with Greek. Both in text and design the present gem exhibits characteristics similar to those I have sought to indicate.

1. Design.—From rudeness of workmanship the details on gems of this class are often hard to identify. I have not seen the present gem, but it seems probable that the "small lizard (or crocodile) on a lizard's (or crocodile's) back" is, in fact, a frog, standing on a crocodile, though the lizard itself is a not uncommon device.* In my own rather large collection

*The lizard was a type of the Λόγος and of the sun; on gems it was also a talisman protective of the eyes.

of Gnostic gems I find two somewhat similar in subject to the gem under view, and evidently connected in idea: (1) an amethyst bearing on it a winged frog, seated on a lotus, which rises from a crocodile's back; and (2) a crystal, engraved with a dragon carrying on its back a winged frog; the legend, in both cases, ΙΑΡΒΑΘΑ ΓΡΑΜΝΗΦ ΙΒΛΩΧ ΝΗΜΕΩ. The letters are the usual square Greek capitals, and, as is most usual, read directly from the stone.

The symbolism in all its fulness forms a subject too large for present discussion, but I may briefly state that the frog is held to be a type of the resurrection to a higher life beyond the tomb, and that the crocodile and lotus are special attributes of the sun-god Horus, to whom most of the talismanic gems appear to have been consecrated. The dragon is the evil ruler of the world, the devourer of the soul not imbued with knowledge (Γνώσις), or, more generally, the great principle of evil. The resurrection and deliverance of the enlightened soul, therefore, and its conveyance to the upper regions through divine power, would seem to constitute the subject of such gems as these. Sometimes, no doubt, like others of the Gnostic class, their symbolism and language were designedly ambiguous, so that at critical times the semi-Christian owner might assign the token of his secret brotherhood to Horus, Serapis, or Mithras, instead of to Christ.

2. Inscription.—Contrary to the usual practice, this (according to the diagram) is cut reversed on the amethyst, as if meant for a seal. Reading it as it would show in an impression, and dividing the words, the text stands thus:—

PV BEKE VBE
TO TOV BEOV
ONOMA OCI

The first line appears to be in Coptic, a language with which, unfortunately, I have but small acquaintance. Consulting Tattam's 'Lexicon,' we find that BEKE signifies *μῆδος*, *merces*, reward. This word occurs as the sole legend on one of my own gems (on plasma), where it accompanies the presentation to Isis of a kneeling worshipper by Anubis, the guide of souls through the perilous paths of Amenti. The idea of reward is also embodied in the common Gnostic legend ΒΑΙΝΧΩΩΩ (Βαί, *præmium certaminis*), "Reward—secret—honour," inscribed on gems that probably were the tokens of a victorious endurance of initiation tests and trials. We may, therefore, not unreasonably separate the letters that form *βεκε*, and assign to that word the sense of reward.

PV and VBE are too difficult to determine. PV signifies *idem*, and among other meanings Po signifies *mihi*. Ουβη denotes *ad, adversus*; Ωβια, *propinquus*. Οσι is a remarkable word, which signifies "ζημία, *damnum*; λύτρον, *redemptionis pretium*"; it might likewise be viewed as an abbreviation of the divine name Osiris.

The Greek TO TOV ΘΕΟΥ ΟΝΟΜΑ needs no explanation. To illustrate the use of 'Όνομα, I may cite the legend on another of my gems (an eagle grasping a serpent—protective against storms and lightning): ΕΥΟΝΟΜΑ ΙΟΝΑ ΥΧΕΡΡΕΙ ΒΑΛΒΕΓΙΡΡΩ—which also illustrates the blending of languages on these talismans. The jingling sound of *Πυβε-κευβε* is another characteristic peculiarity; compare (in my collection) Ασκι-κατασκι, —Γιγαντο-παντο, —Αθαρυ-θαρυ-αρυ, &c.; compare also the mediæval charm-word *Abraacadabra*, corrupted from the Gnostic Αβλαναβαλβα, "Thou art my Father."

In illustration of several of the peculiarities of the present and other Gnostic gems, I may refer to a gem figured in Matter's valuable work ('Hist. du Gnosticisme,' vol. iii., pl. ii. B,

fig. 6), whereon the Christian cross is exhibited with the encircling legend ΟΣΙΡΙΣ (ΟΣ above I, to the left; P above ΙΣ, to the right, so that on a cursory view the word reads ΟΣΡΙΣ—which would have no meaning). In gems of a later date Osiris appears as a man, with streams of the water of life (or of blood and water) flowing from his sides (King, 'The Gnostics,' p. 106). In the same work (p. 206) Mr. King cites two Gnostic legends exemplifying the use of the word 'Όνομα—ΜΕΤΑ ΤΟ ΟΝΟΜΑ ΤΟΥ ΜΟΝ ΘΕΟΥ, and ΜΕΤΑ ΤΟ ΟΝΟΜΑ ΤΟΥ ΚΑΡΑΙΙΟ (Serapis).

If, apart from talismanic uses, a conjecture might be hazarded regarding the spiritual meaning of the legend on the present gem, I should suggest that it either expressed its owner's desire to be rewarded by salvation through the name of God the Redeemer—"the price of redemption" (or, alternatively, of Osiris), or his boast that he sought no other reward than to bear the name of that divine being—recalling the Mithraic initiatory formula, when the neophyte cast to earth a crown and a sword, exclaiming, "Mithras is my only crown." The design on the obverse, as I have sought to show, would harmonize with these readings of the legend, for it figures resurrection to life through the aid of an all-potent god. SOUTHERSK.

A MYCENÆAN SYSTEM OF WRITING IN CRETE AND THE PELOPONNESE.

Candia (Heraklion), Crete, April 25, 1894.

I HAVE just returned to this place after a journey of archaeological investigation in Central and Eastern Crete, the results of which will, I think, be of general interest. The wider object that I had in view was to hunt up the Mycenaean and primeval remains of the island, and in this quest I was rewarded beyond my expectations and even beyond my hopes. Crete, indeed, may be said to swarm with remains of the Mycenaean period, and a six weeks' search, accompanied by somewhat arduous travel, has been sufficient to obtain a knowledge of relics and remains which throw some entirely new lights on the art and religion of the Mycenaean peoples. But on the present occasion I cannot even attempt a summary account of the more general results of my exploration, which include the discovery of two prehistoric cities, as I wish to confine myself to the more special object that I had in view. The special object of my quest was the outcome of a previous find made during a visit to Greece in the spring of last year. On that occasion I came across some small three- and four-sided stones, perforated along their axis, on which had been engraved a series of remarkable symbols. The symbols occurred in groups on the facets of the stones, and it struck me at once that they belonged to a hieroglyphic system. They were, however, quite distinct from Egyptian in character, and though they seemed to show a nearer approach to the Hittite series, it was evident that they belonged to an independent system. My inquiries resulted in tracing these curious stones to a Cretan source; subsequently, thanks to the kindness of Dr. Furtwängler, I was able to obtain impressions of some similar specimens in the Museum at Berlin, presenting symbols which fitted on to and supplemented the symbols I had already obtained. In this case, too, the source of the stones, as far as it was known, turned out again to be Crete. The impression of a gem taken at Athens some years since by Prof. Sayce supplied another piece of evidence; and I found that an unclassified stone in the Ashmolean Museum, which had been brought back by Mr. Greville Chester from Greece, and noted by him as having been found at Sparta, presented symbols belonging to the same series as the others. The evidence as a whole, however, distinctly pointed to Crete as the principal source of these hieroglyphic forms, and I therefore resolved to continue my investigations on Cretan soil.

At Candia I obtained a certain clue which led me to examine more particularly the eastern part of the island and the land which to the borders of the historic period was still inhabited by the Eteocretes, or indigenous Cretan stock, a fragment of whose language in archaic Greek characters has, in fact, been preserved to us in an inscription found on the site of Prasos. On this site, and again from the "Palæokastro" in the neighbourhood of the ancient Itanos, I was so fortunate as to procure two hieroglyphic stones, and I subsequently obtained three more from the same region. Two others found in the same part of Crete are now in the Polytechnicon at Athens; but although the evidence thus points to this eastern region as the principal source of these stones, they are by no means unknown in other parts of the island, and, amongst other localities, I succeeded in obtaining one from the site of Knosos.

The total result of my investigations hitherto has been to collect over eighty different symbols. It is difficult to give an idea of many of the types without adequate illustrations, but the following objects may be enumerated among those represented:—

The human eye.
A bent arm with expanded fingers.
A bent arm with curved instrument.
Two arms crossed, with open palms.
A human leg with bent knee.
A single and double axe.
A dagger.
A club or sceptre.
An arrow head and other uncertain implements.
A spouted vase and another with a high beak.
Trellis-work or fence.
A door or gate.
A ship.
A primitive lyre (apparently developed from a horn bow).
The head of a wolf with his tongue hanging out (also Hittite).
Deer-horns.
The head of a bull, of a goat, and (apparently) of a bird.
A pig and a kid.
Birds.
Fish, perhaps tunny.
The jaw of an animal.
Stars of four, eight, and revolving rays.
A double crescent.
Two concentric circles with central dot.
An S-shaped symbol.
Floral and vegetable forms derived from lily, &c.
Loop and knot-like symbols, crosses and other geometrical designs.

There is no question here of the mere copying of Egyptian hieroglyphs by workmen ignorant of their true signification, as in the case of a well-known class of Phœnician objects. Neither have we here to do with the adaptation of Hittite symbols. Although, as was to be expected, certain objects represented in the Cretan stones—such as the eye and leg, the single axe, and the heads of certain animals—are common to the Egyptian or the Asianic systems, the whole character of the present series shows that it is, in the main at least, of independent development. Certain fixed principles, moreover, are observable in the arrangement of the symbols in the several groups. Some objects are only found at the beginning or end of the columns. Others occur in the same juxtaposition on different stones. We have here to do with a very different class of objects from the merely supplemental figures found in the field of certain Mycenaean gems of lentoid or amygdaloid form, gems which, as we now know, served the purpose not of seals, but of ornamental beads worn round the wrist or neck. In the case of these gems the objects in the field are inserted as the space left by the principal design suggests, and are simply due to the horror vacui of primitive art. But there is every reason to suppose that the faceted stones with their regularly arranged groups of symbols served the purpose of seals, and were, as it were, the angular contemporaries of Babylonian cylinders.

The form of the three-sided perforated stones

goes back in Crete to a very early period, and certain gems of this form with rude designs, which must be regarded as the immediate precursors of the "hieroglyphic" series, belong to the age which immediately preceded the development of the typically Mycenaean art, and which in Aegean archaeology may best be described as the "Period of Amor-gos." The remains of this period—including the primitive marble idols that characterize the Amorgan deposits—are well represented in Crete. A very interesting series of objects of this class recently found at Phaestos, and evidently representing the contents of a small group of tombs, have been deposited in the extremely interesting little museum that Cretan patriotism has founded at "Heraklion." Amongst these I noticed some indications of the highest chronological importance, the presence, namely, of several Egyptian scarabs belonging to the twelfth dynasty, and, as a *terminus a quo* in the other direction, a painted vase, the technique of which showed that it was more or less the contemporary of the vases of Thera. The data thus supplied indicate roughly 2500—1800 B.C. as the period covered by the Phaestan deposits, and among them occurred some triangular steatite gems of the kind which I have already indicated as the immediate predecessors of those presenting the hieroglyphic symbols. In some cases, indeed, what appear to be the most primitive examples of the symbols themselves are found on stones belonging to this early period. On the other hand, there is distinct evidence that the fully developed class of hieroglyphic seals comes well within the limits of the Mycenaean period of Cretan culture. This is borne out by the occurrence of a more globular variety of the triangular stones with Mycenaean figures, and the further existence of a peculiar class of stones, the back of which has a spiral convolution, the outgrowth of a double-shell ornament of the "Amorgan period," on which symbols belonging to the present series alternate with purely Mycenaean designs.

But this Mycenaean system of writing passed through another phase besides the more pictographic stage with which I have been hitherto dealing. On some of the three- and four-sided stones of the class described the symbols take purely linear forms, though their shapes can in some cases be clearly traced to their pictorial prototypes. I have procured stones with inscriptions of this class from Prasos and the Siteia district, but they are by no means confined to this eastern region. Another was found on the site of Knosos, and linear characters of the same class occur beneath a characteristically Mycenaean engraving of an eagle, on a remarkable amethyst jewel of heart-shaped form, also found at Knosos. And, in the case of these quasi-alphabetic forms, I have been able to trace the extension of the system to other objects and materials. Whilst exploring the ruins of the prehistoric city of Goula, which in extent and preservation far surpass those of any other city of the Mycenaean world, a most remarkable piece of epigraphic evidence came across my path. A peasant who had a little cultivated patch immediately below the walls of the northern acropolis pointed out a spot where he had recently discovered close together three ancient relics, which he handed over to me. One was a Mycenaean intaglio of cornelian, the chief design of which was a two-handled cup, the copy, no doubt, of a golden original. The second was a terra-cotta ox of a type common in late Mycenaean deposits throughout the island, and approximately dating from the tenth century B.C. The third object was a clay cup of the same period, exhibiting a *graffito* inscription of three alphabetic characters. From a village near this site I obtained a vase with two more *graffito* symbols belonging to the same system, one of them the double axe-head of the hieroglyphic series reduced to a linear form.

Nor is it only on seals and ceramics that this early system of writing makes its appearance. On a bronze double-axe I found engraved a linear reduction of the dagger symbol of the hieroglyphic series. Certain symbols had already been observed, by Mr. Stillman and others, on the gypsum blocks of a prehistoric building on the site of Knosos, which may or may not have been the "labyrinth" of classical tradition, but which, from the painted fragments found in some of its chambers in the course of a partial excavation by Mr. Minos Calocherinos, of Candia, unquestionably belongs to the best period of Mycenaean art, and approximately, as is shown by the strikingly similar fragments found by Mr. Petrie in the palace of Khuenaten, to the fourteenth or fifteenth century B.C. Of these symbols, which have been set aside as mere masons' marks, I made a careful study, and find that, though there need be no objection to describing them as "masons' marks," the marks themselves, like those on the Phœnician walls of Eryx, are of alphabetic character, and fit on to the same system as those on the pottery and seals. In several cases, indeed, they occur not singly, but in groups of two, and here again the double axe-head reduced to linear form plays a prominent part. One feature I noticed of especial interest—the occurrence, namely, of a symbol which may be described as a square with three prongs, identical with one that recurs on one of the two vase-handles presenting mysterious signs found in Mycenæ itself. I do not hesitate to say that these Peloponnesian examples fit on to the same (probably syllabic) system as the Cretan.

In another direction these early alphabetic forms of Crete find some equally striking parallels. Several of them recur among the signs on the potsherds found by Prof. Petrie at Gurob in a deposit assigned by him to the period of the twelfth dynasty, and again at Kahun amongst eighteenth dynasty relics. The Cretan evidence, indeed, supplies a remarkable confirmation of Mr. Petrie's views as to the extremely early date of some of these symbols. As already stated, the relics from the prehistoric graves of Phaestos show that already in the days of the twelfth dynasty there must have been a direct contact between Egypt and Crete. The earliest of the triangular stones with hieroglyphic signs belong to this period, and among the Phaestos deposits there occurred a green steatite of perforated and rudely whorl-shaped form, presenting characters so remarkably alphabetic that it is difficult at first sight to believe in their extreme antiquity. They are, however, accompanied by a rude design of an animal, executed by the same hand as the linear signs, which unquestionably belongs to a very archaic period of Cretan art. From Siphnos, again, I have a stone of the same kind engraved with similar characters, the style and material of which carry it back to the same early period. The alphabetic forms of the Cretan symbols are found, moreover, on some triangular and quadrangular stones belonging to the same age as others with purely pictographic signs. This phenomenon makes it necessary to speak with caution as to the relation in which the linear forms stand to the more purely pictographic. It is evident that though typologically the pictorial characters are the earlier, and though in several cases the more alphabetic types obviously represent "hieroglyphs" reduced to linear outlines, there was a distinct overlapping of the two classes. In the case of many of the characters of the linear style the parallelism with Cypriote forms is most striking. That several of these Mycenaean characters are identical with those of the Cypriote syllabary is certain; on the Goula cup, for example, the Cypriote *pa* and *lo* occur in juxtaposition. On the other hand, as in the case of the third symbol on the same vase, there are several characters of the Cretan series which are not found in the Cypriote as at present known to us. It is

unfortunate that our knowledge of the Cypriote syllabary begins so late.

But it is not in Cyprus only that the Mycenaean system of writing shows points of contact with the monuments of later Greek epigraphy. Prof. Halbherr, who is now in Candia, has made to me the valuable suggestion that some of the characters brought to light by the present investigation have influenced the forms of certain Greek letters found in the most archaic Cretan inscriptions, while in other cases they seem to have actually survived as marks of division. The *o* with the concentric circle and dot found on the early inscriptions of Lyttos, and a form of *eta* peculiar to Eleutherna, seem to be instances of the first phenomenon, while the operation of the second is attested by the appearance of the double-axe symbol as a mark of division both at Lyttos and in the great inscription of Gortyna.

To resume. The evidence supplied by these Cretan finds shows that long before the time when the Phœnician alphabet was first introduced into Greece the Aegean islanders, like their Asianic neighbours, had developed an independent system of writing. Of this writing there were two phases, one pictographic and much resembling the Hittite, the other linear and distinctly alphabetic in character. This latter system was certainly a syllabary, in part at least identical with that of Cyprus, perhaps, indeed, its direct progenitor. There are indications that both these systems extended to the Peloponnese, though Crete seems to have been its chief centre, and there can be little doubt that they were made use of by such members of the Hellenic stock as came within the range of "Mycenaean" culture. I do not think that it is too much to say that the *σφραγὰς Ἀντιπάτερ* of Homer are here before us.

ARTHUR J. EVANS.

* * The appearance of this communication has unfortunately been delayed through the pressure on our space.

NOTES FROM ATHENS.

THE Archaeological Society of Athens—which since the transference of its collections to the Greek Government has been occupied in revising its statutes, with the idea of putting itself on a new basis, introducing public sittings, and founding a Greek school after the fashion of the foreign archaeological schools at Athens—has decided to undertake operations at Dipylon, near Hagia Triada. The new excavations will be a valuable continuation and completion of the previous ones, which led to the discovery of such beautiful sepulchral ornaments. In the new explorations the little church of the Hagia Triada will be demolished.

The Swedish Government has asked permission of the Greek Government to excavate the Temple of Poseidon, on the island of Kalauria (the present Poros). This is the temple in which, according to the ancient account, Demosthenes took poison in 322, when pursued by the player Archias, the emissary of Antipater. Dr. Wide will superintend the work. The ruins, which lie on a height about half an hour's walk from the convent of the Mother of God, hardly rise above the surface of the ground, but are of considerable extent; and since they lie apart from modern dwellings and out of the way of traffic, on a little visited island, it is hoped that the excavations may lead to good results.

As the neighbourhood of Olympia is one of the spots in Greece most visited by earthquakes, there has been some concern felt since the last upheaval regarding the safety of the Hermes of Praxiteles. The Athenian newspapers declared that the statue was to be transferred to the capital and be placed in the central hall of the Academy. The Inspector of Antiquities has felt himself called upon to stop these journalistic *canards*. No idea has been entertained, it seems, at the Ministry of Public Instruction of removing the statue. The work of Praxiteles is

secured to the wall of the museum at Olympia, and the museum itself has nothing to fear. It is well known that this mode of exhibiting the statue has been often found fault with; but it was the only way to support firmly the footless statue and secure it against a possible fall. A transference of the statue to Athens would be a removal of it from the holy site, and would not only have deprived the museum there of its best ornament, but would also have involved the Greek Government in endless difficulties with the inhabitants of the whole province, in whose eyes the Hermes is at once a jewel of the district and a source of gain, owing to the number of natives and foreigners whom it attracts to the spot.

In a piece of ground (belonging to a Corinthian landowner named Rhendis) not far from the ancient Lecheum, excavations undertaken comparatively recently brought to light an old building with a floor of mosaic and eighteen marble columns, as well as a relief with the head of Medusa. The Commissioner of the Government who has been sent to the spot believes the structure to be a Roman bath. The proprietor of the land, on the other hand, holds himself to have discovered an ancient temple. It is to be remarked that behind the tablet bearing the relief stands a Christian cross.

SP. LAMBROS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 16th inst. the following pictures, from the collections of the late Sir H. H. Campbell and others: C. Van Loo, Music and Painting (a pair), 336*l.*; Sculpture and Architecture (a pair), 220*l.* De Witt, Summer and Autumn, in grisaille (a pair), 173*l.* Carreno, Charles II. of Spain, whole length, 157*l.* S. Coello, Portrait of Anna Maria of Austria, Queen of Philip II. of Spain, 105*l.* F. Drouais, Madame de Pompadour, 189*l.* A. Hanneman, Portrait of Himself, 267*l.* Sir P. Lely, The Duchess of Portsmouth, 136*l.* M. de Hondecoeter, A Cockatoo, Green Parrot, and other Birds, in the gardens of a château, 441*l.* P. de Hooch, Golf-Players, 693*l.* F. Guardi, Views near Venice, with figures (a pair), 357*l.* J. Van Huysum, A Group of Flowers, in a sculptured vase, 210*l.* N. Maes, A Gentleman, with long hair, 136*l.* G. Metsu, A Lady, in a grey bodice trimmed with swansdown, 341*l.* Murillo, The Immaculate Conception, 105*l.* Rubens, An Allegory, 357*l.* J. Ruysdael, A River Scene, with peasant preparing to rethatch a cottage, 157*l.*; A Forest Scene, 1,312*l.* J. Steen, An Interior of an Apartment, with six figures, 210*l.* Van Dyck, Portrait of Don Livio Odescalchi, 588*l.* J. Wynants and A. Van de Velde, A Landscape, with a shepherdess driving a flock of sheep, 252*l.* Old Crome, A River Scene, with two figures and cows on the left, 204*l.*; A Yarmouth Water Frolic, with numerous boats and figures, 2,730*l.* J. Hoppner, Mrs. Jordan as Rosalind, 1,155*l.*; Henrietta Elizabeth Frederica, only daughter and heiress of the Hon. Charles Vane, 420*l.* G. Morland, The Interior of an Alehouse Kitchen, with five figures and a dog, 378*l.*; The Brickyard, 126*l.*; A Coast Scene, with fishermen, 157*l.* P. Nasmyth, A View near Lyndhurst, in the New Forest, 231*l.* A. Stannard, A Water Frolic, scene at Thorpe, on the Yare, 115*l.* J. Stark, View on the River Yare, at Thorpe, near Norwich, 519*l.*; A Road through a Forest, with two men fishing, 267*l.*; A Woody Landscape, with a peasant and four cows going to the water, 399*l.*; A Forest Scene, with timber waggon, horses, and peasant, 367*l.* G. Vincent, The Valley of the Yare, a view near Norwich, 152*l.*; A View of Norwich, 304*l.* W. Mieris, An Interior, 157*l.* G. Terburg, Drinking the King's Health, 1,113*l.* J. S. Copley, Portrait of a Youth, in uniform, 107*l.* J. Ward, Interior of a Cowshed, 120*l.* C. Fielding, A Mountainous Landscape, 152*l.* Sir T. Lawrence, The

Casket, 105*l.* G. Romney, Portraits of Mr. and Mrs. Browne (a pair), 535*l.* F. Cotes, Portrait of a Lady, with a dog, 110*l.* Sir J. Reynolds, Portrait of Susannah Barnard, wife of Richard Fuller, 126*l.*

The same auctioneers sold on the 20th inst. the following engravings, the property of the late Dr. A. G. Medwin: A. H. Haig, A Quiet Hour, 32*l.*; The Vesper Bell, 39*l.* Jules Jacquet, after E. Meissonier (remarque proofs), '1806,' 25*l.*; '1807,' 35*l.*; '1814,' 63*l.*; Sergeant's Portrait, 25*l.*

Fine-Art Society.

THE important Adrian Hope Collection of seventy-five pictures is, as most readers know, to be sold by Messrs. Christie on Saturday next, the 30th inst., and will be on view in King Street three days preceding. There is a capital Albano, the 'Triumph of the Marine Venus,' painted, as many of Albano's works are, on copper, but quite above the average of his performances. Of two Berchems, 'The Interior of a Barn,' in grisaille, which Visscher engraved (Smith's No. 20), is the better, and noteworthy as an intentional imitation of A. Van Ostade. The fine and typical Both, 'A Hilly Landscape,' is Smith's 31. 'The Grand Canal, Venice,' by Canaletto, is a choice piece of its kind. G. Coques seldom painted anything better than the Saltmarshes 'Gentleman, Lady, and two Daughters,' with a marble group of the Graces in the background (Smith, 27). This master also excelled himself in 'A Gentleman, Lady, and Child,' with a little dog near the first (Brit. Inst. 1841, Smith, 12). The Saltmarshes Cuyt is of the highest merit and rare distinction; it is 'A Grand Landscape,' with a lady and gentleman riding towards us and close to the front (Smith, 177, and Supp. 48). 'The Flute Player,' by G. Dou, is Smith's Supp. 73, and a gem in every respect. Greuze's 'Young Girl,' listening at a window, is Smith's 69. The De Hooche every one admires is 'The Interior of a Chamber' (Smith, 29), from the Radstock and Scarisbrick galleries; it contains the figures of a woman, who is making a bed, and a little child. Lely's portrait of Mrs. Claypole when young is, of course, an early work in his purer manner. Maes's 'Woman Pumping,' from the Bernal Collection, is worthy of a royal gallery (Smith, 12). There are two other good instances of this first-rate master, one of which is Smith's No. 4. No one will overlook either of the Metsus, one of which is Smith's Supp. No. 28. W. Van Mieris's 'Judgment of Solomon,' in nineteen figures, from Fonthill, is Smith's No. 49. M. Van Musscher is almost at his best in 'A View in Amsterdam,' dated 1669, with two women and a dog. The remainder of the collection consists of a P. Neefs; an Egdon van der Neer; an A. Van Ostade; a capital A. Palamedesz Stevaerts; a renowned P. Potter; 'The Birth of Bacchus,' by N. Poussin; Rembrandt's 'J. Petronella Buys,' dated 1635 (Smith's 160), and his 'N. Ruts,' dated 1631; and works by Rubens, Ruysdael, J. Steen, D. Teniers, Terburg's whole-length 'Portrait of a Gentleman,' and pieces of corresponding value. The illustrated catalogue is a fine specimen of its class, the prints being of exceptional value.

MR. POYNTER'S purchases from the Eastlake Collection for the National Gallery, briefly alluded to in these columns last week, comprise, 1, 'The Virgin and Child,' by F. Lippi (the so-called Botticelli); 2, 'The Virgin and Child,' by Borgognone; 3, a diptych, representing 'The Adoration of the Shepherds' and 'The Dead Christ supported by Angels, with SS. Jerome and Francis,' by Ercole di Roberti; 4, 'The Virgin and Child, with SS. John and Catherine,' by Previtali; the picture is a well-known one and dated 1504. The Borgognone and the Ercole di Roberti will be placed in

the Gallery immediately; the others want attending to, and it may be some days before they can be hung. The Director has likewise bought a small portrait by G. Dou, and an interesting picture by P. Mazzuola, the father of Parmigiano, signed by the artist and in its original frame.

It is the intention of the authorities of the Nottingham Castle Museum and Art Gallery to hold during the coming autumn an exhibition of pictures by painters of Cornish subjects. Messrs. Stanhope Forbes, F. Bramley, A. Stokes, T. Gotch, and N. Hemy have undertaken to contribute their works; other examples will, of course, be welcome.

THE decease has to be chronicled of Mr. Calder Marshall at the age of eighty-one. Mr. Marshall was elected an Associate of the Royal Academy in 1844, and a full Academician in 1852. He had much employment as sculptor between 1840 and 1860.

PROF. PELHAM, Mr. Mowat, and Mr. Haverfield have issued an appeal for subscriptions, to be applied, according to need, to the investigation of Hadrian's Wall. The Newcastle Society of Antiquaries, as our readers are aware, dug some sections in the Vallum last summer with very notable results, and the work is to be continued. The Cumberland Archaeological Society has voted 50*l.* and appointed a small committee to select suitable sites and promote excavations along the western part of the wall.

THE July number of the *Antiquary* will contain an article on the Huggate Dikes, the well-known entrenchments on the Yorkshire wolds, by the Rev. E. M. Cole; an account of the work begun this season at the Silchester excavations, by Mr. St. John Hope; and a description of the Heraldic Exhibition recently held at Burlington House.

THE Fine-Art Society have fixed the private view of a collection of two hundred water-colour drawings of Bible lands, by Mr. H. A. Harper, for to-day (Saturday).

MESSRS. LAWRIE & Co. exhibit a collection of pictures by deceased artists at No. 15, Old Bond Street, from and after to-day (Saturday).

PROF. MASPERO'S work on the 'Dawn of Civilization' ('Les Origines'), treating of Egypt and Chaldaea, will be published in the autumn simultaneously in Paris, London, and New York. The English translation will be edited by Prof. Sayce. The volume will consist of over 800 pages octavo, and will be copiously illustrated by drawings and maps made expressly for the work. The publishers in London will be the Society for Promoting Christian Knowledge.

PROF. EMIL TESCHENDORF, of the Berlin Academy of Arts, who died on June 4th at the age of sixty, was a pupil of Piloty in Munich. He had been an active official of the Berlin Academy since 1877.

By an unfortunate mistake we gave the date last week of the opening of the joint congress of the Irish Society of Antiquaries and the Cambrian Archaeological Society as June 18th instead of July 16th.

MUSIC

THE WEEK.

COVENT GARDEN OPERA.—'Lohengrin.' Production of 'La Navarraise,' a One-Act Opera, by M. Massenet. DRURY LANE OPERA.—'Die Walküre.' ST. JAMES'S HALL.—Richter Concerts.

THE excellence of the chorus and the orchestra at Covent Garden this season cannot fail to be noticed, and the fact was, of course, specially conspicuous in the performance of 'Lohengrin' on Friday last week. But for the stupid cuts and the inartistic break between the two scenes of the third act the rendering would have commanded un-

qualified praise. M. Jean de Reszke in the titular part, Madame Melba as Elsa, Mlle. Giulia Ravogli as Ortrud, M. Édouard de Reszke as the King, and Signor Ancona as Telramund were unimpeachable; and Herr Waldmann, who had to sing in German, acquitted himself well as the Herald.

Signor Sonzogno probably did not imagine, when he first offered a prize for a one-act opera, that he would inaugurate a new fashion in lyric drama; but so it has come to pass. The wonderful success of 'Cavalleria Rusticana' naturally led to the production of other works of similar calibre, and certainly among the best of them must be numbered 'La Navarraise,' which was received with tumultuous applause at Covent Garden on Wednesday night. MM. J. Claretie and H. Cain have constructed a libretto, gruesome and morbid perhaps, but the dramatic force of which is undeniable; and M. Massenet has surpassed all his previous efforts in the score of this fifty-minute opera, showing a measure of virility and individuality for which one scarcely looked from a composer who has hitherto evinced his ability in sensuous, and what may be termed feminine, melodies and orchestration. The story, taking place near Bilbao during a Carlist insurrection, is certainly unpleasant—war, hopeless love, murder, and lunacy being the themes. No time is wasted in the development, the exquisite nocturne for orchestra alone, when the soldiers bivouac, being a welcome contrast to the storm and stress which otherwise prevail from the opening to the close. There are only two leading themes—the first, which is heard at once, and which also brings the work to a termination, being a sort of fate motive, and the other a passionate love strain. Among the more prominent portions of the score are the love duet between the valorous Sergeant Araquil and the hapless heroine Anita, who, in order to secure a dowry, commits a frightful crime, resembling that of Judith in the Apocrypha; and the soldiers' merry-making song and chorus, which is monotonous, but not in the least tedious. Recitative of the modern sort is freely employed, but it never becomes dull. 'La Navarraise' is certain to be a popular success, and a success that will not be disputed by musicians. The production at Covent Garden is worthy of much praise. The two leading characters have admirable representatives in Madame Calvé and M. Alvarez, both acting and singing in a manner that showed their hearts were in their work and that they were capable of rendering justice to it. General Garrido had a fine exponent in M. Plançon, and the smaller parts were efficiently sustained by M. Gillebert, M. Bonnard, and M. Dufriche.

That there is a large section of the public willing to support German opera, or, to speak more precisely, Wagnerian music drama, it is no longer possible to doubt. At the eleventh hour Sir Augustus Harris announced a series of performances at Drury Lane, and subscribers at once appeared in unexpected numbers. Let us hasten to add that if the promise indicated by the rendering of 'Die Walküre' on Tuesday evening is fulfilled, the gratitude of amateurs will be due to the enterprising manager. Seldom has this section of 'The

Nibelung's Ring" been more worthily presented on a London stage. Herr Max Alvary is certainly not an ideal vocalist, still he is an artist of the first rank, and Frau Klafsky remains the most bewitching Brünnhilde it is possible to imagine. Her beautiful voice, the grace of her movements, always keeping in accord with the music, and her general earnestness and intelligence cannot fail to enthrall all admirers of the Bayreuth master. Rugged and vigorous as ever, Herr Wiegand is a suitable representative of Wotan; and Mr. David Bispham, who is rapidly advancing as a Wagnerian artist, was excellent as Hunding. The Sieglinde of Fräulein Gherlsen was charming as regards appearance, though weak in voice; and Fräulein Olitzka looked and sang well as Fricka. The difficult music for the Valkyries in the last act had been duly rehearsed, and the scene went well. In Herr Lohse Sir Augustus Harris has secured an excellent conductor, and if the tone of the violins is not all that could be desired, the large orchestra is, on the whole, a capable force.

There was no actual novelty in the Richter programme on Monday, but Dvorák's 'Carneval,' Op. 92, the second section of his so-called Triple Overture, which was given at the Crystal Palace a few weeks ago, was performed for the first time at St. James's Hall, and Mr. Josef Hofmann made his first appearance at these entertainments. The youthful pianist was heard at his best in Rubinstein's picturesque Concerto in D minor, No. 4, of which he gave a remarkably brilliant and powerful interpretation. Schumann's Symphony in the same key was, of course, effectively rendered; but in spite of obvious efforts to do it justice, the Verwandlung's-Musik and the Graal-Feier from the first act of 'Parsifal' cannot make the necessary impression in the concert-room. An oft-repeated selection from 'Siegfried' and 'Götterdämmerung' completed the scheme.

Musical Gossip.

Of the innumerable performances of every sort that have taken place within the past few days only a small proportion can possibly receive notice. One that certainly should be mentioned was the first of three chamber performances, to be devoted respectively to Schubert, Schumann, and Brahms, which was given by Miss Emily Shinner, Mr. Borwick, and Miss Fillunger at the Queen's Hall on Thursday last week. The principal instrumental items, which were all admirably interpreted, were the somewhat over-lengthy but beautiful posthumous Sonata in B flat, and the works for piano and violin, Rondo Brillant in B minor, Op. 70, and Fantasia in C, Op. 159. Miss Fillunger sang no fewer than eight of the *Lieder* in her most artistic fashion.

Those excellent vocalists Miss Esther Palliser (who has happily recovered from her illness caused by overwork) and Miss Agnes Janson gave an agreeable concert, chiefly of vocal music, also at the Queen's Hall, on the following evening, singing various high-class selections, in which they were assisted by Mr. David Bispham, Mr. Andrew Black, Mr. Norman Salmond, and Mr. Jack Robertson. The instrumental portion of the programme was safe in the hands of Mr. F. Dawson, M. Wolff, and M. Hollman.

The final concert this season of M. Tivadar Nachéz took place at St. James's Hall on Saturday last week, when the somewhat am-

bitious Hungarian violinist played the first movement of Beethoven's Concerto, the same composer's two Romances in C, Op. 40, and F, Op. 50, a tuneful Romance in D by Mr. Arthur Herve, and various pieces by Prof. Stanford, Bazzini, and himself. M. Nachéz was also represented as a composer by two agreeable though unpretentious songs, which were well interpreted by Mr. Ben Davies.

Mr. Tobias Matthey, a clever, but as yet not very popular, pianist and composer, gave a pianoforte recital on Wednesday evening at the Queen's Hall, and displayed excellent technique, though a somewhat monotonous style, in various items by Schumann, Chopin, and later composers. Some vocal duets were contributed in pleasing fashion by Miss Dora Matthey and Mrs. Tobias Matthey.

A HIGH-CLASS if unpretentious concert was given by Mr. Arthur Somervell at the Princes' Hall, also on Wednesday evening. Mr. Somervell, who has recently gained prominence as a composer, was strongly represented in that capacity as a song-writer, no fewer than thirteen lyrics from his pen being included in the programme. These are musically effusions, appealing to amateurs who have no taste for ordinary shop ballads. Some of Brahms's 'Gipsy Songs' were sung by Mrs. Henschel, Miss Marguerite Hall, Mr. W. Shakespeare, and Mr. Hayden Bailey; and Miss Fanny Davies, Mr. Leonard Borwick, Mr. Plunket Greene, and Mr. Theodore Byard took part in an entertainment much above the average of its kind.

PERFORMANCES NEXT WEEK.

- Mon. Handel Festival, 'The Messiah,' 2, Crystal Palace.
- Miss D'Este-Keeling's Pianoforte Lecture Recital, 3.30, Queen's Hall.
- Miss Maude Valérie White's Concert of her own Compositions, 3.30, Princes' Hall.
- Mr. W. H. Wing's Concert, and Lecture on Greek and Roman Music by Mr. Abby Williams, 5, Queen's Hall.
- Royal Opera, Covent Garden, 8, 'Roméo et Juliette.'
- Miss Veltchusen's Concert, 8, Queen's Hall.
- Richter Concert, 8.30, St. James's Hall.
- Tues. Signor Vinci's Concert, 3, Queen's Hall.
- Mr. Manby Sergison's Concert, 3, St. James's Hall.
- Miss Alice Fairman's Concert, 3, Colliard & Colliard's Rooms.
- Madame Selma's Concert, 8, Princes' Hall.
- Queen's Vocal Quartette Concert, 8, Queen's Hall.
- Musical Guild Concert, 8, Kensington Town Hall.
- Royal Opera, Covent Garden, 8.30, 'Faust.'
- Miss Georgina Gann's Matinée Musicale, No. 63, Great Cumberland Street.
- German Opera, Drury Lane, 'Tannhäuser.'
- Wed. Handel Festival, Selection, 2, Crystal Palace.
- Col. Atkinson's Concert, 3, Queen's Hall.
- Concert in Aid of the Liberator Relief Fund, 3, Queen's Hall.
- Miss Mabel Elliott's Concert, 8.30, Queen's Hall.
- THURS. Signor Tito Mattei's Concert, 3, Queen's Hall.
- Madame Martiner's Concert, 3, Brinsford Galleries.
- Madame Sophie Menter and M. Sapellinkoff's Recital, 3, St. James's Hall.
- Opera Tableaux in Behalf of the Victoria Hospital for Children, 3, Lyric Theatre.
- Mlle. Marie de Lido's Concert, 3.30, Portman Rooms.
- Miss Fillunger, Miss Emily Shinner, and Mr. Borwick's Schumann Concert, 8, Queen's Hall.
- Señor Gerges's Mandoline-Guitar Concert, 8.15, Princes' Hall.
- Madame Collin's Concert, 8.30, St. James's Hall.
- Fri. Handel Festival, 'Israel in Egypt,' 2, Crystal Palace.
- Mr. Arthur Wesley's Matinée, 3, St. James's Hall.
- Mr. Cecil Sharp's Ninth Wagner Lecture, 3, Hampstead Conservatoire.
- Mr. Lawrence Kellie's Vocal Recital, 8, Steinway Hall.
- The Parisian Trio Concert, 8, Queen's Hall.
- The Countess of Radnor's Concert, 9, St. James's Hall.
- Sat. Sir Augustus Harris's Operatic Concert, 3, Queen's Hall.
- Wolff Musical Union, 3, St. James's Hall.
- Master Albert Casabon's Violin Recital, 3, Queen's Hall.
- Madame Epstein's Vocal Recital, 8, Queen's Hall.
- German Opera, Drury Lane, 'Tristan and Isolde.'

DRAMA

THE WEEK.

DALY'S.—'Izzy!,' Drama en Quatre Actes. Par Armand Silvestre et Eugène Morand.

COMEDY.—Revival of 'The Middleman.' By Henry Arthur Jones.

ADAPTI.—'Shall We Forgive Her?' a Play in Five Acts. By Frank Harvey.

NOTHING is sacred to the modern Frenchman. We need not be surprised accordingly at finding two dramatists taking as their hero Buddha and piecing out his mythical adventures from the Gospels. Upon the question of the expediency of these things there is no need to enter. The recorded history of Buddha forms a picturesque background to a play. The one thing to be urged against it is that any other would have served equally well. When the teacher

of a third of the world is linked with a courtesan who practically dies for love of him the exigencies of the modern French stage are fulfilled. Apart from this background, which it is pardonable to consider whimsical, 'Izeyl' is a melodrama of the type of 'La Tosca.' Of its four acts one is theatrically strong and, inasmuch as it furnishes Madame Bernhardt with opportunities, effective. The remainder is picturesque or fantastic. Izeyl is one of the *hetaïra* whose influence over men is not to be resisted. Most ardent of her admirers is Prince Scyndia, who, fascinated with her beauty, loads her with attentions and presents. It is, however, his brother Sakiamouni by whom she is attracted. She listens to him and looks at him as the Yoghi enlightens him as to his responsibilities and powers, and brings about his renegation of power and his retreat into what was practically an earlier Thebaid. With joyful anticipation she smacks her lips over the seduction of a virgin heart and the ruin of a noble mission. Fired with projects of conquest, she follows him and exhibits to him all her sorceries and wiles. The result is other than she expected, and she returns to her palace a convert, to sell all that she possesses and give to the poor. Not so easily as she anticipates does she lay down a life such as she has led. Scyndia, now monarch, awaits her return, and will not be denied. He has already risked his life by robbing shrines to enrich her; he now seeks to win her by entreaties. It is too early for these to succeed. Full of her Buddha, Izeyl is deaf to all other supplication. Scyndia is not used to be denied. He resorts to violence. Finding her strength failing, Izeyl snatches from his belt his dagger and drives it into his throat. The would-be ravisher falls at her feet, and the woman gazes in dismay on what she has done. Putting forth all her strength, she hides the body under the table laid for a banquet, and covers it with rose leaves. To the Princess Havastri she confides what she has done, meeting with sympathy and admiration, to be converted into deadly rage when the princess discovers that the victim is her own son. With her limbs broken and her eyes put out, Izeyl is thrust into the desert, to be stoned by fanatics or eaten by vultures. Buddha then visits her, tells her 'how difficult he found the task of resisting her seductions, assures her of his love, and encourages her to hope for the approaching *nirvana*. Without the background, which has none of the poetry of 'The Light of Asia,' this is mere commonplace melodrama. There is nothing in it that appeals to the imagination or stirs the heart, and the strongest scenes leave us unmoved. Madame Bernhardt's marvellous art was shown in the scenes of seduction, which were exquisite, rather than in those of power. The well-known gifts were there, but scarcely exercised their full influence. M. Guityry was effective as Buddha. The verse is nervous and effective, and the scenery is excellent.

After a tour in America extending over four years, Mr. Willard has reappeared as Cyrus Blenkarn in 'The Middleman,' a character in which his reputation was first established. His performance has gained

rather than lost by repetition, and may rank as a thoughtful and finished piece of acting. So indifferent is, however, the support generally afforded him that one is glad that the experiment is for a few days only. Miss Agnes Verity assigned the heroine some tenderness and prettiness, and one or two subordinate characters were fairly presented. The whole, however, did not rise above the level of the country companies which make a single appearance in London, ordinarily in an afternoon, and then disappear to be no more seen. A different style of acting is necessary for characters so lifelike and unconventional as Mr. Jones supplies.

A simple, guileless, and sympathetic piece is that which Mr. Frank Harvey has contributed to the Adelphi. It deals with the sufferings of a wife whose uncomfortable and dishonouring past rises up unexpectedly to confront her. It is chiefly noteworthy as introducing an Adelphi heroine whose calamities are not wholly unmerited. Miss Julia Neilson gave a striking exhibition of intensity. Mr. F. Terry played with much earnestness in a difficult and somewhat repellent part. Mr. Macklin, Miss Ada Neilson, Mrs. Leigh, and other actors acquitted themselves well; and the piece, though weaker food than is ordinarily supplied to the Adelphi patrons, succeeded in winning a favourable verdict.

Dramatic Gossip.

BEFORE the close of the season Mr. Irving will give a few performances of 'Becket.'

'MONEY' has 'caught on' at the Garrick, and no change will be necessary during the season. While Mr. Hare takes in the autumn a much-needed rest, Miss Kate Rorke and Mr. Forbes Robertson will begin, on August 27th at the Grand Theatre, Islington, a country tour with Mr. Pinero's comedy 'The Profligate.'

MR. E. H. VANDERFELT will replace Mr. Terriss in Mr. Irving's company in what is technically known as 'juvenile lead.'

THIS evening witnesses the first appearance at the Gaiety of Mlle. Réjane in 'Madame Sans-Gêne.'

BERLIN papers announce that Madame Sarah Bernhardt has asked Herr Sudermann's permission to perform, during the next theatrical season, his drama 'Heimat.' It is expected that the actress will play the part of Magda, the heroine of the play, which is to be called in French 'Le Foyer Paternel.'

A CURIOUS feature in an illustrated supplement to the *Écho de Paris* which is wholly devoted to Madame Bernhardt is a portrait of the actress in 'Adrienne Lecouvreur,' which might almost pass for Mr. Henry Irving in feminine attire. The resemblance is striking.

MR. T. FISHER UNWIN is going to publish 'Tiberius,' a posthumous drama of Mr. Francis Adams, with a preface by Mr. W. M. Rossetti.

TO CORRESPONDENTS.—F. P. H.—F. A. W.—G. H. R.—A. E. T.—F. L. M.—A. L.—L. S.—received.
J. R.—Next week.
R. S. W.—Many thanks.
W. H. T. and H. H. P.—We cannot undertake to answer such questions.

Erratum.—No. 3475, p. 707, col. 1, l. 25, for "Hallward" read Hallard.

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